

THE
EXCEPTIONAL
SALE 2011

London

Thursday 7 July 2011

Evening Sale

CHRISTIE'S





FURNITURE, SCULPTURE, WORKS OF ART, CLOCKS AND PRIVATE COLLECTIONS AUCTIONS

AUCTION CALENDAR 2011

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

21 JUNE
CHRISTIE'S INTERIORS –
MASTERS & MAKERS
LONDON, SOUTH KENSINGTON

21 JUNE
COLLECTION D'UN AMATEUR
PARIS

21 JUNE
THE DECORATIVE ARTS SALE
AMSTERDAM

21 JUNE
CHRISTIE'S INTERIORS
NEW YORK

5 JULY
CHRISTIE'S INTERIORS –
STYLE & SPIRIT
LONDON, SOUTH KENSINGTON

7 JULY
500 YEARS: IMPORTANT DECORATIVE ARTS
EUROPE
LONDON, KING STREET

7 JULY
THE EXCEPTIONAL SALE 2011
LONDON, KING STREET

8 JULY
INTÉRIEURS
PARIS

14 JULY
LYONS DEMESNE
WORKS OF ART FROM THE COLLECTION OF
THE LATE DR. TONY RYAN
LONDON, KING STREET

18 JULY
CHRISTIE'S INTERIORS
NEW YORK

20-21 JULY
THE COLLECTION OF DUARTE PINTO COELHO:
FROM THE DISTINGUISHED DECORATOR'S
HOUSES IN MADRID AND TRUJILLO, SPAIN
LONDON, SOUTH KENSINGTON

31 JULY
THE SUNDAY SALE
LONDON, SOUTH KENSINGTON

30 AUGUST
CHRISTIE'S INTERIORS
NEW YORK

13-15 SEPTEMBER
THE COWDRAY SALE
WORKS OF ART FROM COWDRAY PARK AND
DUNECHT HOUSE
TO BE SOLD IN-SITU AT COWDRAY PARK,
WEST SUSSEX

18 SEPTEMBER
THE SUNDAY SALE
LONDON, SOUTH KENSINGTON

19-21 SEPTEMBER
PALAIS ABBATIAL DE ROYAUMONT
PARIS

22 SEPTEMBER
500 YEARS: DECORATIVE ARTS EUROPE
LONDON, KING STREET

27 SEPTEMBER
THE DECORATIVE ARTS SALE
AMSTERDAM

27 SEPTEMBER
CHRISTIE'S INTERIORS –
STYLE & SPIRIT
LONDON, SOUTH KENSINGTON

4 OCTOBER
INTÉRIEURS
PARIS

4 OCTOBER
CHRISTIE'S INTERIORS
NEW YORK

6 OCTOBER
ORIENTAL RUGS AND CARPETS
LONDON, KING STREET

19-20 OCTOBER
500 YEARS: DECORATIVE ARTS EUROPE
NEW YORK

21 OCTOBER
IMPORTANT SILVER
NEW YORK

1 NOVEMBER
CHRISTIE'S INTERIORS –
MASTERS & MAKERS
LONDON, SOUTH KENSINGTON

2 NOVEMBER
SYD LEVETHAN: THE LONGRIDGE COLLECTION
LONDON, SOUTH KENSINGTON

3 NOVEMBER
500 YEARS: DECORATIVE ARTS EUROPE
LONDON, KING STREET

16 NOVEMBER
500 ANS: ARTS DÉCORATIFS EUROPÉENS
PARIS

22 NOVEMBER
CHRISTIE'S INTERIORS –
STYLE & SPIRIT
LONDON, SOUTH KENSINGTON

22 NOVEMBER
500 YEARS: DECORATIVE ARTS EUROPE
NEW YORK

29 NOVEMBER
CENTURIES OF STYLE
LONDON, KING STREET

8 DECEMBER
500 YEARS: DECORATIVE ARTS EUROPE
LONDON, KING STREET

13 DECEMBER
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13 DECEMBER
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AMSTERDAM

THE EXCEPTIONAL SALE 2011

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The Trustees of the Fourth Duke
of Westminster 1964 Settlement

AUCTION

Thursday 7 July 2011
at 7.00 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	2 July	12.00 noon – 5.00 pm
Sunday	3 July	12.00 noon – 5.00 pm
Monday	4 July	9.00 am – 4.30 pm
Tuesday	5 July	9.00 am – 3.30 pm
Wednesday	6 July	9.00 am – 4.30 pm

AUCTIONEER

Hugh Edmeades

AUCTION CODE AND NUMBER

In sending absentee bids or making
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OPPOSITE:
Lot 20

OVERLEAF:
Lot 10 (part)

INSIDE FRONT COVER:
Lot 30

INSIDE BACK COVER:
Lots 14 and 44



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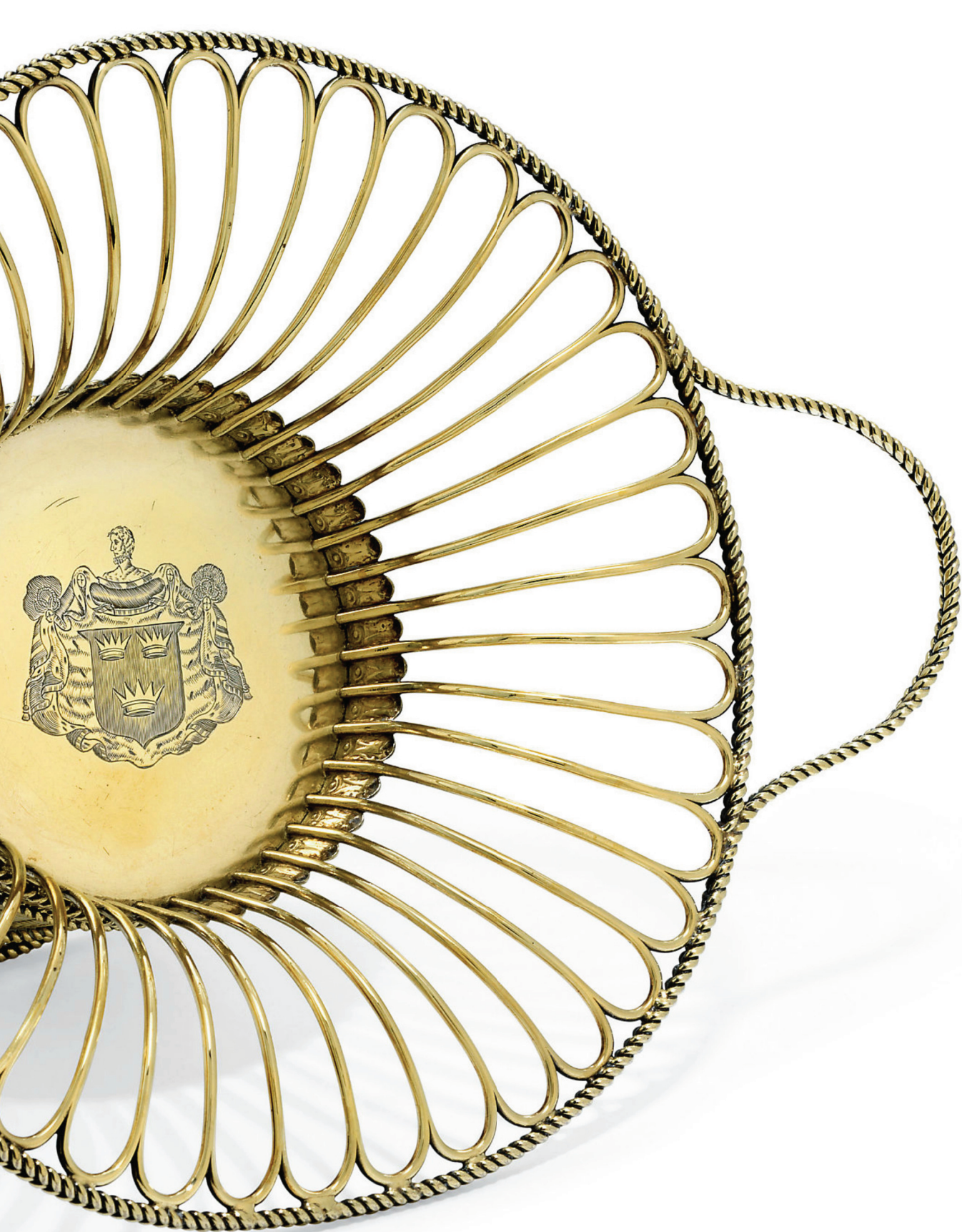
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THE PROPERTY OF A GENTLEMAN
A COLLECTION OF SILVER BY PAUL STORR
(LOTS 1-6)

1

A PAIR OF GEORGE III SILVER-GILT BASKETS

MARK OF PAUL STORR, LONDON, 1803

Circular, each with wirework side and twisted-wire border and handle, on elongated foot chased with basketwork, engraved with a coat-of-arms, *each marked underneath*

6¼ in. (16 cm.) high

14¼ in. (36 cm.) wide over handles

73 oz. (2,271 gr.)

The arms are those of Grant, possibly assumed or unofficial arms for a family related to the Grants of Corrimony, Inverness, whose official arms are matriculated in coat-of-arms of 1672-7 as 'Gules three Antique Crowns Or within a Bordure checky Or and Gules' with a crest of 'On a Wreath of the Colours A demi Savage proper'. (2)

£30,000-50,000

US\$46,000-75,000
€34,000-56,000

PROVENANCE:

The Lillian and Morrie Moss Collection, Memphis, Texas, bought from Prestons Ltd., London, 1968/1969.

LITERATURE:

M. A. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1972, pp. 220-221, pl. 157.



THE PROPERTY OF A GENTLEMAN
A COLLECTION OF SILVER BY PAUL STORR
(LOTS 1-6)

~2

A GEORGE III SILVER-GILT EWER AND STAND

MARK OF PAUL STORR, LONDON, 1816 AND 1817

Tapering on spreading foot with ovolo band, the shoulder with band of diaperwork heightened with applied masks, with reeded ivory-insulated handle and egg-and dart-border, the stand similarly decorated and on four cast shell and foliage feet, engraved on the body and stand with a coat-of-arms, *marked underneath and near handle, in later fitted case*
16¼ in. (41.2 cm.) high
gross weight 113 oz. (3,518 gr.)

The arms are those of Farquhar, baronets impaling another.

£50,000-70,000

US\$76,000-110,000
€57,000-79,000

PROVENANCE:

Anonymous sale; Phillip's, London, 28 January 1977, lot 143.

The design of the ewer is in the 'antique' style of the early 19th century as promoted by Thomas Hope (1769-1831) at his mansion/museum in Duchess Street, London. A similar, although plain, ewer is illustrated in David Watkin's 1971 edition of Thomas Hope's, *Household Furniture and Interior Decoration*, London, 1807, pl. XLVII. A pair of ewers, also by Paul Storr, 1816, although without stands, was sold from the collection of Sir Harold Clayton, Christie's, London, 3 June 1935, lot 163.

The trefoil-shaped lip is a typical feature of the Greek, and later Roman, *oinochoe*. Storr similarly used a Roman model for a pair of ewers illustrated in N. M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 142, pl. XXXIII. The design is thought to be after Flaxman, the originals being a Roman *urceus* or *lagona*. Storr also used other classical prototypes such as the Roman *ascos* jug form as an inspiration for silver in the first quarter of the 19th century, (see The Benjamin Edwards Collection, Christie's, New York, 26 January 2010, lot 64).





THE PROPERTY OF A GENTLEMAN
A COLLECTION OF SILVER BY PAUL STORR
(LOTS 1-6)

3

A SET OF FOUR GEORGE III SILVER-GILT CANDLESTICKS

MARK OF PAUL STORR, LONDON, 1809, RETAILED BY RUNDELL,
BRIDGE AND RUNDELL

Each on slightly domed circular foot chased with acanthus borders, the tapering cylindrical stem with stylised foliage borders, the urn-shaped partly-fluted socket with basketweave sides, and detachable circular nozzle with egg-and-dart border, *marked on base and nozzles, the bases of two further engraved 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCEPS WALLÆ LONDINI FECERUNT'*

13 1/4 in. (33.5 cm.) high

163 oz. (5,079 gr.)

(4)

£70,000-100,000

US\$110,000-150,000

€79,000-110,000

PROVENANCE:

Captain Codrington Gwynne Reid Walker (d. 1963) of Ruckley Grange
Capt. C. G. Reid Walker, T.D., J.P., removed from Ruckley Grange, Shifnal,
Salop; Christie's, London, 18 March 1959, lot 49 (£520 to Rayman).

LITERATURE:

M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford,
1985, p. 244, no. 2.

Other sets of this distinctive model of candlestick, with the same bold basketweave socket, are known. They include a set of four silver examples from the collection of a European Nobleman (see Christie's, London, 12 June 2002, lot 42) and two further silvergilt sets of four made for Charles, 1st Earl of Yarborough (1781-1846) and his wife Henrietta Anna Maria Charlotte, daughter of the Hon. John Bridgeman Simpson, whom he married in 1806 (see Sotheby's, London, 15 October 1970, lots 72 and 73).





THE PROPERTY OF A GENTLEMAN
A COLLECTION OF SILVER BY PAUL STORR
(LOTS 1-6)

4

A PAIR OF GEORGE III SILVER WINE-COOLERS, COLLARS AND LINERS ON ASSOCIATED STANDS
MARK OF PAUL STORR, LONDON, 1817, RETAILED BY RUNDELL, BRIDGE AND RUNDELL, THE STANDS, 1810

Of campana-form, each on plain circular base, the lower body fluted, the upper part with applied fruiting grapevines, with twisted reeded handles and fluted everted rim, with detachable collar chased with fruiting grapevines, with cylindrical liner, applied on each side with a coat-of-arms below an earl's coronet, the liner and collar each engraved with a crest below an earl's coronet, the conforming stand on four scroll and foliage-capped paw feet, *marked near rim, on collar, liner and under stand, further stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE. REGENTIS BRITANNIAE FECERUNT LONDINI*
12 in. (30.5 cm.) high
377 oz. (11,718 gr.)

The arms are those of North, for Frederick, 5th Earl of Guilford (1766-1827).

(4)

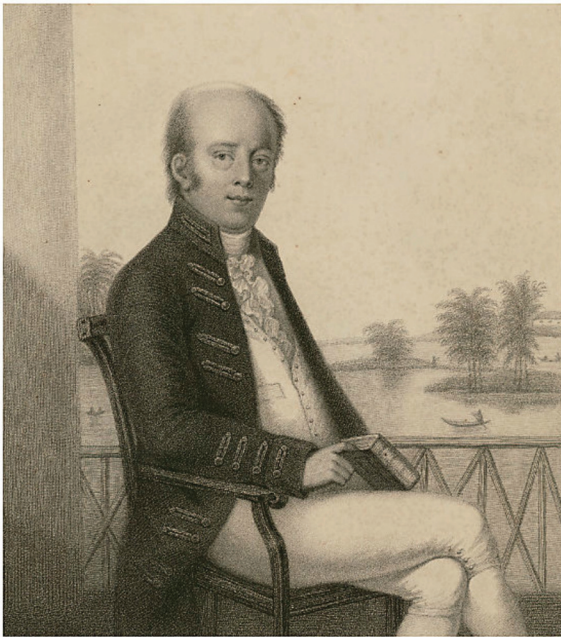
£70,000-100,000

US\$110,000-150,000
€79,000-110,000

PROVENANCE:

Frederick, 5th Earl of Guilford (1766-1827).
The Christner Collection; Christie's, New York, 7 June 1979, lot 73.





Frederick North, 5th Earl of Guilford
Courtesy of the National Portrait Gallery, London

FREDERICK NORTH, 5TH EARL OF GUILFORD (1766-1827)

Frederick North was born on 7 February 1766, son of Frederick North, 2nd Earl of Guilford and his wife Anne (d.1797) daughter of George Speke. His father was active in politics for much of his life, culminating in a stint as Prime Minister from 1770 to 1782. As Frederick North senior did not succeed his father until 1790 he sat as a Member of Parliament and not a peer and thus was expected to serve concurrently as Prime Minister and Chancellor of the Exchequer, with responsibility for national income and expenditure, involving considerable administrative work. Despite the onerous nature of his dual positions, North only missed only 23 of 670 such meetings.

Frederick North was the youngest of three surviving sons and due to poor health spent much of his childhood in southern Europe where he became interested in the Classics and languages. These skills were honed during his time spent at Eton. He was elected a student at Christ Church, Oxford but was only there for a year before taking a leave of absence and then resigning in 1786. Following his resignation from Christ Church, North seems to have spent time travelling Europe, being spotted by Lord Auckland, Ambassador to Madrid, in May 1788, who described seeing him *attired in the dress of a Spanish mule-driver* (quoted by M. C. Curthoys, *Oxford Dictionary of National Biography*).

Most of his time travelling seems to have been spent back in Southern Europe where he undertook a tour of the Ionian Islands and Greece during which he also visited Tiryns, Mycenae, Athens, and Mount Athos, before going on to Smyrna, Cyprus, Alexandria, Jerusalem, and Constantinople. His travels obviously reinforced his interest in Greek culture and led to his joining, in secrecy for fear of alienating his family, the Orthodox Church, before his return to England in 1792, arriving home not long after his father died in August of that year. In September of 1792 North succeeded his father as member of Parliament for Banbury, though he was never a happy parliamentarian and so was presumably glad to give up the seat in March 1794 to become controller of customs for the port of London. In 1795 North was sent to Corsica where he acted as secretary to Sir Gilbert Elliot, the viceroy during the British occupation of the island. In that role his pleasant

manner impressed not only Pope Pius VI and Maria Caroline, Queen of the Two Sicilies but also the Corsican patriots who found him conciliatory.

The manner in which North undertook his position on Corsica led him, in 1798, to be appointed as first British governor of Ceylon. On his arrival there in October 1798 he immediately set to work bringing a programme of reforms to fruition, reorganising the executive and judiciary. This process led to a reputation for probity but also to the resentment from the existing Madras civil servants, who ran the island until 1801. His time there also saw North enforce the abolition of slavery and the creation of a medical department as well as a postal service and the extension of the school system which had been started by the Dutch. Despite the positive reforms that North introduced to the island he also became embroiled in hostilities towards the independent kingdom of Kandy upon whom war was declared in 1803. Initial success in Kandy was hampered by overstretched supply lines and disease, forcing the army to withdraw by April 1803. The failure of this war, which resulted in a massacre of a garrison, was the beginning of the end of North's time in Ceylon and in July 1805, pleading ill health, North was replaced by Sir Thomas Maitland.

The poor health that had sent North to Southern Europe in his childhood was to affect him for much of his life, though he still outlived both of his older brothers who had succeeded to the earldom in turn as 3rd Earl of Guilford in 1792 and 4th Earl of Guilford in 1802. On the death of his brother Francis North in 1817, Frederick became 5th Earl and inherited property worth £18,000 a year and a seat at Wroxton Abbey, Oxfordshire. This new found wealth gave him the opportunity to support his love for Greece with the establishment of the Ionian Academy. On his death in October 1827 his will created controversy as a codicil added on 13 October of that year bequeathed his books and manuscripts to the Ionian Academy conditional on the Ionian government endowing the university. This condition was considered not to have been met and led to a demand by his personal heir the 2nd Earl of Sheffield for the return of the library which was subsequently sold at auction in London.



Design for a Cup
From Rundell's book of Drawings

THE THEOCRITUS CUP

The distinctive shape of this pair of wine-coolers can be associated to a pen and ink drawing of the Theocritus Cup of circa 1811 by John Flaxman. Flaxman, considered by many the greatest English sculptor of his day, designed both fully-modelled figural groups and bas-relief friezes for many of Rundell's most important works in silver. When the Prince of Wales, later George IV, commissioned two massive candelabra for his London palace Carlton House, Rundell's engaged Flaxman to design their sculptural bases. The subjects of the figural groups were the Garden of the Hesperides and Mercury Delivering the Infant Bacchus to the Nymphs of Nysa. The finished products, marked by Paul Storr in 1810 and in 1816, are acknowledged to be Flaxman's greatest fully-modelled works in silver. Flaxman's greatest bas-relief work for Rundell's was the Shield of Achilles, marked by Philip Rundell in 1821 and sold to George IV for display at his coronation banquet that year. While Rundell's subsequently made four more Achilles Shields, the present candelabrum is the only example of the Mercury sculpture known outside the Royal example. Rundell's also made just one other version of the Hesperides sculpture, for a candelabrum in the collection of the Worshipful Company of Goldsmiths (illustrated in Shirley Bury, "Flaxman as a Designer of Silverwork," in David Bindman, ed., *John Flaxman*, 1979, fig. 185a, p. 144).

For the Theocritus Cup, Flaxman based his design on the description of a wooden cup by the Greek poet Theocritus (c. 308-240 B.C.) in his First Idyll:

'And I will give thee a deep cup, washed over with sweet wax, two-handled, and newly fashioned, still fragrant from the knife. Along the lips above trails ivy, ivy dotted with its golden clusters, and along it winds the tendril glorying in its yellow fruit. And within is wrought a woman, such a thing as the gods might fashion, bedecked with cloak and circlet. And by her two men with long fair locks contend from either side in alternate speech. Yet these things touch not her heart, but now she looks on one and smiles, and now to the other she shifts her thought, while they, long hollow-eyed from love, labour to no purpose. By these is carved an old fisherman, and a rugged rock whereon the old man eagerly gathers up a great net for a cast as one that labours mightily... And a little way from the sea-worn old man there is a vineyard with a fair load of reddening clusters, guarded by a little boy who sits upon its dry-stone wall...' (as quoted in N. M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 158).

Other silver in the form of the Theocritus cup include a pair of wine-coolers made for Sir Richard Sutton, Bt. (see Christie's, London, 23 October 2000, lot 405, and a cup in the British Royal Collection, E. A. Jones, *The Gold and Silver of Windsor Castle*, London, 1911, p. 120, pl. LXI).



Sir John Trollope, 7th Bt.
Courtesy of the National Portrait Gallery, London



Sir John and Elizabeth Thorold
Courtesy of the National Portrait Gallery, London

THE PROPERTY OF A GENTLEMAN A COLLECTION OF SILVER BY PAUL STORR (LOTS 1-6)

5

A WILLIAM IV SILVER-GILT CUP ON GILT-METAL MOUNTED PLINTH MARK OF PAUL STORR, LONDON, 1835

Campana-shaped, the lower body part-fluted, with bifurcated reeded handles and an egg-and-dart rim, on square foot with foliage cast stem, engraved on one side with an inscription and on the other with a coat-of-arms, *marked near rim*, on gilt-metal mounted blue stone plinth
20¾ in. (52.5 cm.) high
124 oz. (3,868 gr.)

The inscription reads 'To Sir John Trollope Bart of Casewick From Sir John Thorold Bart of Syston Park June 26th 1837'.

The arms are those of Trollope for Sir John Trollope 7th Bt. (1800-1874) of Casewick, co. Lincoln. He was later created 1st Baron Kesteven in 1868. He married Julia Maria (d. 1876), eldest daughter of Sir Robert Sheffield 4th Bt., in 1847. He was educated at Eton College and became a Captain in the 10th Hussars. He was later M.P. for Lincoln between 1841 and 1868 serving as president of the Poor Law Board in 1852.

Sir John Thorold 11th Bt. (1816-1866) of Syston Park, co. Lincoln, married Elizabeth Frances (d. 1894), third daughter of Colonel Thomas Blackburne Thoroton-Hildyard, of Flintham Hall, co. Nottingham, in 1841.

The Trollopes and Thorolds were both prominent Lincolnshire families. They intermarried on a number of occasions, firstly in 1759 when Isabella (d. 1803), daughter of Sir John Thorold, 8th Bt. (1703-1775) married Thomas Middleton Trollope (1721-1779), eldest son of Sir Thomas Trollope, 4th Bt. (1691-1784).

£20,000-30,000

US\$31,000-45,000
€23,000-34,000

PROVENANCE:

Presented to Sir John Trollope 7th Bt. (1800-1874) of Casewick, co. Lincoln by Sir John Thorold 11th Bt. (1816-1866) of Syston Park, co. Lincoln, on 26 June 1837.





THE PROPERTY OF A GENTLEMAN
A COLLECTION OF SILVER BY PAUL STORR
(LOTS 1-6)

6

A PAIR OF GEORGE III SILVER SAUCEBOATS

MARK OF PAUL STORR, LONDON, 1812, RETAILED BY RUNDELL,
BRIDGE AND RUNDELL

Each fluted helmet-shaped, the foot cast as spume, the stem wrapped in a serpent, engraved under the foliage border with *rocaille*, the handle applied with a cast grotesque sea-creature, later engraved with a crest, each marked underneath, the foot engraved with the *Rundell, Bridge and Rundell* signature
9½ in. (25 cm.) wide
69 oz. (2,148 gr.)

The crest is that of Dickson-Poynder almost certainly for Sir John Dickson-Poynder, 6th Bt. (1866-1936). (2)

£40,000-60,000

US\$61,000-90,000
€45,000-67,000

PROVENANCE:

The Sassoon family, Heytesbury, and the Prince George, Duke of Kent (1902-1942), by family tradition, as recorded on a manuscript note which accompanied the lot when sold in 1963.

A Lady; Christie's, London, 31 July 1963, lot 72 (£520 to Kaye).

The Lillian and Morrie Moss Collection, Memphis, Tennessee.

The Christner Collection, Christie's, New York, 7 June 1979, lot 82.

LITERATURE:

M. A. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1972, p. 136, pl. 126.

SIR JOHN DICKSON-POYNDER 6TH BT. (1866-1936)

Born John Dickson in 1866, he was the son of a Rear-Admiral. He succeeded one uncle as 6th Baronet in 1884, and three years later inherited a fortune from another, Thomas Poynder, whose surname he assumed. In 1892 he entered Parliament as Conservative member for Chippenham, a seat he was to hold for eighteen years. During this period he served in the Boer War as *aide-de-camp* to Lord Methuen. In 1910 he was appointed Governor of New Zealand and raised to the peerage as Lord Islington. In 1912 he resigned to become chairman of the Royal Commission on the public services in India, and he subsequently served as Under-Secretary of State for the Colonies (1914-15), Under-Secretary of State for India (1915-18) and Chairman of the National Savings Committee (1920-26). His most notable achievement in the Lords was to defeat Balfour's motion accepting a British mandate in Palestine in 1922. In 1896 he married Ann Beauclerk, third daughter of Henry Dundas of Glenesk, Midlothian. The Dickson-Poynders had only one child, a daughter, so the title lapsed after Lord Islington's death in 1936. She was Joan Alice Katherine, who was born in 1897 and was to marry Lieut.-Col. Sir Edward Grigg of the Grenadier Guards in 1923. The family's country seat was Hartham Park, near Chippenham in Wiltshire. An identical pair of sauceboats of 1819, also by Storr, are illustrated in N. M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 206, pl. LXIV.



MANFREDINI'S 1813 ATHENIENNE

FROM AN IMPORTANT ENGLISH PRIVATE COLLECTION

7

A NORTH ITALIAN EMPIRE ORMOLU, SILVER-GILT AND LAPIS LAZULI ATHENIENNE

BY LUIGI MANFREDINI, MILAN, DATED 1813, THE SILVER-GILT MARKED FOR MILAN, CIRCA 1813, MAKER'S MARK INDISTINCT

The circular removable silver-gilt bowl applied with central relief medallion depicting 'The Triumph of Galatea', within a ribbon-tied floral wreath and bands of grotesques emerging from scrolling *rinceaux* mounted with circular and oval relief medallions depicting gods and goddesses, signed and dated to the underside 'Inventato e Eseguito dai Fratelli Manfredini Alla Regia Manifattura della Fontana Milano Anno 1813', and parcel-gilt silver lining bowl, supported by a tripod stand with lapis lazuli frieze decorated with ox skulls draped with fruiting husk-garlands, above three winged female lion-monopodia joined by profusely scrolled foliate stretchers with central leaf-wrapped finial, cast with Hercules' masks and terminating in paw feet, above a concave-sided tripartite base with concealed brass casters

32 in. (81 cm.) high; 1 6½ in. (42 cm.) wide [overall]

1 ¼ in. (37 cm.) diameter [the bowl]

£250,000-400,000

US\$380,000-600,000

€290,000-450,000

PROVENANCE:

Believed to have been ordered by Eugène de Beauharnais, Viceroy of Italy, as a present to a member of the Imperial family.

Acquired in Paris by Lois, Viscountess Tredegar and acquired from her by her brother Lord Alington before 1928, by descent to his daughter, the Hon. Mrs. Marten, O.B.E., D.L., Criche, Dorset.

EXHIBITED:

'The Age of Neoclassicism', The Arts Council of Great Britain, Victoria & Albert Museum, London, 9 September to 19 November 1972, no. 1827.

On loan to the Victoria and Albert Museum, London.

LITERATURE:

The Arts Council of Great Britain, exhibition catalogue, *The Age of Neo-classicism*, London and Harlow, 1972, cat. 1827, pl. XII.

A. González-Palacios, *Il Tempio del Gusto*, vol. II, Milan, 1986, p. 257 and 277, ills. 564-566.

H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 402.

COMPARATIVE LITERATURE:

H. Fillitz, *Die Wiener Schatzkammer*, Kunsthistorisches Museum, Vienna, 1971, cat. 120.

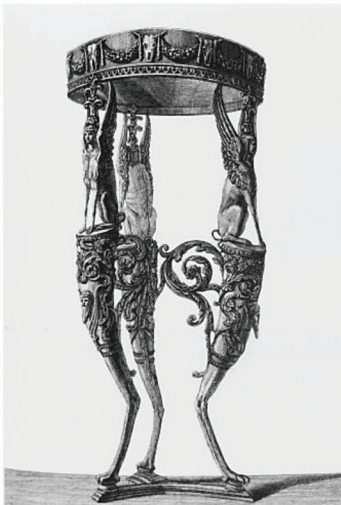
L. de Groër, *Les Arts décoratifs de 1790 à 1850*, Fribourg, 1985, p. 14.

E. Colle, A. Griseri, R. Valeriani, *Bronzi decorativi in Italia*, Milan, 2001, pp. 290-291.

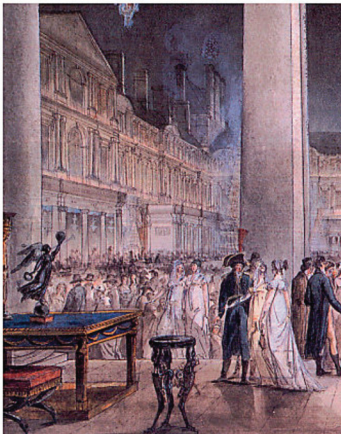


(detail of the dated inscription)





The tripod from the Temple of Isis, Pompeii, engraved by Giovanni Battista Piranesi in 1779



A watercolour of the 1801 Exposition des produits de l'industrie in the cour carrée at the Louvre, showing an athénienne in the foreground



The related athénienne by Luigi Manfredini dated 1811, now at the Kunsthistorisches Museum, Vienna

LUIGI AND FRANCESCO MANFREDINI

Born in Bologna the Manfredini brothers moved to Milan in 1798, where Luigi worked at the Mint, becoming head engraver in 1808 and producing a number of medals for the Emperor. A year earlier the brothers established the 'Manufacture Royale de Bronze de Fontana' under the protection of the Viceroy, near the Porta Cosima in Milan. There they produced the bronzes of the Arc du Simplon, bronze busts of both the Emperor Napoleon and his stepson Viceroy Eugène de Beauharnais, as well as reductions of sculpture by Canova.

THE TRIPOD OF THE TEMPLE OF ISIS AT HERCULANEUM

Conceived in the 'antique' manner, this athénienne is based upon the celebrated Roman tripod stand discovered in the Temple of Isis at Pompeii and now in the Museo Archeologico, Naples. Widely popularised by an engraving in C. Percier and P. Fontaine's *Recueil de Décorations Intérieures* of 1801, a water colour of that same year (now at the Musée de Carnavalet and illustrated, D. Irwin, *Neoclassicism*, London, 1997, fig. 211) shows such a tripod prominently displayed at the 1801 Exposition des Produits de l'Industrie in the Cour Carrée of the Louvre, while a pair of such tripod basin stands was supplied for the bedroom of the Emperor Napoleon and Empress Josephine at the Château de Saint-Cloud around 1802/03.

A ROYAL BAPTISM FONT?

This athénienne belongs to a small group of tripod-supported basins linked to the birth of Napoleon's son, the King of Rome. While the full provenance remains to be established it is believed that the first 'font' within this group, a virtual pair to the present one, similarly inscribed beneath the silver-gilt bowl and dated 1811, was a gift of Eugène de Beauharnais, Viceroy of Italy, or the city of Milan to the Emperor on the occasion of the birth of his son. That athénienne is now in the Schatzkammer of the Hofburg in Vienna.

The present example, the only other to bear the dated inscription of the Manfredini brothers, is speculated to have been commissioned by the Viceroy, under whose protection the Manfredini brothers had opened the foundry in Milan, and it is possible that it had been intended as a present to the Empress Marie-Louise.

An example with its frieze and tripartite base in sumptuous lapis lazuli, though topped by a circular marble instead of the silver-gilt dish, is recorded at Pavlovsk, St. Petersburg (ill. Pavlovsk: *Le Palais et le Parc*, St. Petersburg, 1976, pp. 78-79), while another was recorded in the inventory drawn up on the death of King Maximilian I Joseph of Bavaria, father-in-law to Viceroy Eugène de Beauharnais, and described as a present by the latter to his father-in-law, underlining the theory that the athéniennes were gift from the Viceroy to close members of the family. Achille Viscardi, nephew of the Manfredini brothers, indicates that by 1880 four such athéniennes were known to be in the collections of the King of Bavaria, including two with green *verde antico* marble instead of the deep blue lapis. The athénienne now at Pavlovsk might well be one of those previously recorded in the collections of the King of Bavaria. A further athénienne in ormolu and *verde antico* marble sold from the collection of Léonce Rosenberg, Hôtel Drouot, Paris, 3-4 May 1932, was with Galerie Kugel ('*Antiquomania*', A. Kugel, Paris, 2010, cat.7).



A SET OF FOUR GEORGE III SILVER-GILT WINE-COOLERS, COLLARS AND LINERS IN THE EGYPTIAN STYLE
MARK OF DIGBY SCOTT AND BENJAMIN SMITH, LONDON, 1805, AFTER A DESIGN BY JEAN-JACQUES BOILEAU, RETAILED BY
RUNDELL, BRIDGE AND RUNDELL

Each vase shaped and supported on four winged sphinxes resting on shaped square base with egg-and-dart border, on four lion's
paw feet, the body with displayed swans below cast and chased parallel bands of shells, foliage, shells and swags and egg-and-dart,
the handles formed as two serpents encircling a female mask, with collar and plain liner, the liner and collar each engraved with a
crest beneath baron's coronet, each marked *under base, near handle, on feet, sphinxes, collars and liners, the base of each further*
stamped 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIE. LONDINI FECERUNT'

11½ in. (29.2 cm.) high
866 oz. (26,938 gr.)

The crest is that of Foley for Thomas, 3rd Baron Foley of Kidderminster (1780-1833).

(4)

£400,000-600,000

US\$610,000-900,000
€450,000-670,000







PROVENANCE:

Thomas, 3rd Baron Foley (1780-1833), almost certainly commissioned as either part of John Nash's major reconstruction of Witley Court, Worcestershire or to celebrate his marriage on 18 August 1806, to Cecilia Olivia (d. 1863), daughter of Robert William Fitzgerald, 2nd Duke of Leinster, and then by descent to his son

Thomas Henry, 4th Baron Foley (1808-1869), who sold, in 1837, Witley Court to William Ward, 11th Baron Ward and later 1st Earl of Dudley, and then by descent to their son

Henry Thomas, 5th Baron Foley (1850-1905) who acquired, in 1872, Ruxley Lodge in Claygate, Surrey, and by then descent to his brother Fitzalan Charles John, 6th Baron Foley (1852-1918) and then by descent to Gerald Henry, 7th Baron Foley (1898-1927).

Gerald Henry, Baron Foley; Castiglione and Scott, Ruxley Lodge, Claygate, Surrey, 14-20 October 1919, lots 1333-1336.



Thomas, 3rd Baron Foley
Private Collection/The Bridgeman Art Library

THOMAS, 3RD BARON FOLEY

Thomas, 3rd Baron Foley (1780-1833) was the son of Thomas, 2nd Baron Foley and his wife Henrietta Stanhope. He succeeded his father to become third Baron in 1793, though was only able to take his seat in the House of Lords on gaining his majority in 1801. He married Lady Cecilia FitzGerald (d. 1863), daughter of William FitzGerald, 2nd Duke of Leinster in 1806. Around the same time he served briefly as Master of the Quorn Hunt and later, when the Whigs came to power under Lord Grey in 1830, was appointed Captain of the Honourable Corps of Gentlemen-at-Arms, a post he held until his death in 1833. Foley was also a member of the privy council from 1830 and Lord Lieutenant of Worcestershire between 1831 and 1833. On his death in April 1833 he was succeeded by his son Thomas Henry who became 4th Baron Foley.

The title Baron Foley was first created in 1712 for Thomas Foley who represented Stafford in the House of Commons and who was the grandson of the prominent ironmaster Thomas Foley and the nephew of Paul Foley, Speaker of the House of Commons. The title however was to be short lived in its first creation, becoming extinct on the death of Thomas' son in 1766. The title was created for a second time in 1776 for another Thomas Foley who sat as Member of Parliament for Droitwich and Herefordshire.





JEAN-JACQUES BOILEAU

The design for these coolers can be attributed to French-born Jean-Jacques Boileau, a mural painter, who came to England to assist the architect Henry Holland in the decoration of the Prince of Wales's Carlton House. Boileau's drawing for a wine cooler in the Egyptian manner, which features identical sphinx supports and similar serpent handles, now in the Victoria and Albert Museum, is clearly the inspiration for this object. The design forms part of a portfolio of drawings used by Rundell Bridge and Rundell from which many of the firm's designs were based, see T. Schroder, *The Gilbert Collection of Gold and Silver*, 1988, pp. 337-341, no. 89-90.

The design for the wine-cooler reflects the 'French Empire' style promoted by Napoleon's Egyptian Campaign and later popularised by publications such as Vivant Denon's *Voyages dans la Basse et la Haute Egypte* of 1802 and its English translation *Travels in Egypt*, 1803. This ornamental style was led by the Rome-trained French court architects C. Percier and P. F. L. Fontaine, whose *Receuil de Decorations Interieures*, 1801, featured guardian sphinx supports on one of their Roman-style festive altars (pl. V) and on a tripod candelabrum (pl. XXIII). In London, this Parisian style was further promoted by the furnishings of Thomas Hope's mansion/museum in Duchess Street, where this same tripod-pattern of adorsed and single-legged sphinx featured on bronze 'candelabrum' candlesticks. Hope is likely to have commissioned them from the French-born Piccadilly bronze-founder Alexis Decaix (d.1811), see T. Hope, *Household Furniture and Interior Decoration*, 1807, pl. XLIX. The present sphinx rest on tripod and hollow-sided 'altar' plinths, whose paw feet symbolise the lion-attendants at Bacchus's triumphal Feasts. Early examples of Egyptian style tureens in the British Royal Collection, from the Prince Regent's 'Grand service', dated 1802 and 1803 which were exhibited London, The Queen's Gallery, Buckingham Palace, *Carlton House, The Past Glories of George IV's Palace*, no. 85. They are accompanied by similarly inspired sets of sauceboats and salt cellars.

The present wine-coolers' upper sections also corresponds to those of a set of silver-gilt wine-coolers by Paul Storr in the collection of the Dukes of Bedford at Woburn Abbey which bear the London hallmark for 1803/4, see M. Snodin, 'J. J. Boileau: A Forgotten Designer of Silver', *The Connoisseur*, June 1978, pp. 124-33 and H. Young, 'A Further Note on J. J. Boileau, "A Forgotten Designer of Silver"', *Apollo*, October 1986, pp. 334-37. A pair of identical ormolu wine coolers, retaining their original liners and with swan mount upside down, appeared in the sale of the 1st Viscount Bridport, great uncle to Admiral Viscount Nelson, (see Christie's, London, 12 July 1895, lot 113). The catalogue entry is unclear as to whether these coolers originally belonged to Admiral Nelson but their date and style would suggest this possibility. The pair was later sold by the Trustees of The Late H. T. S. Upcher, Christie's House sale, Sheringham Hall, Upper Sheringham, Norfolk, 22-23 October 1986, lot 106. A set of four coolers, again in ormolu, from the Marcos Collection was sold on behalf of the Republic of the Philippines through the Presidential Commission for Good Government, Christie's New York, 10 January 1991, lot 53. A related pair of silver-gilt fruit coolers, bearing the maker's mark of Digby Scott and Benjamin Smith II and retailed by Rundell Bridge and Rundell from the Alan and Simone Hartman Collection sold Christie's New York, 20 October 1999, lot 184.



THE PROPERTY OF A GENTLEMAN

*9

A CHINESE GILT-BRONZE, ENAMEL AND PASTE-SET QUARTER STRIKING AND MUSICAL TABLE CLOCK WITH AUTOMATON WATERFALLS, SPINNING FLOWERS AND ACROBAT

PROBABLY GUANGZHOU WORKSHOPS. FIRST QUARTER 19TH CENTURY

CASE: of small proportions, modelled in three tiers as a clock on double plinth
THE CLOCK: surmounted by a paste-set pineapple finial supported on a foliate frame, with automaton acrobat suspended between, all within a foliate cast gallery, the front centred by a paste-set flower, the four corners modelled with pineapples issuing green-painted foliage; the front, sides and rear panelled with blue-ground enamel with gilt, red and turquoise cold-painted enamel stylised flowers, the sides with large cast double-gourd and foliate sound frets and with further smaller sound frets above, the rear with glazed door, the front centred by a further paste-set flower and with paste-set and leaf cast bezel, raised on four foliate cast feet MIDDLE PLINTH: with foliate cast mounts below replaced C-scroll gallery mounts, with small pineapples issuing green-painted leaves to upper corners and larger pineapples to the lower corners also issuing green-painted leaves, the front mounted with five replaced paste-set revolving flowerheads LOWER PLINTH: the sides and rear with silk-backed foliate cast openwork mounts, the front with painted and cut out scene showing buildings and animals, with automaton glass rods simulating waterfalls, centred by a revolving paste-set flower mounted on a pierced metal disc which revolves in the opposite direction, above leaf-cast moulding and raised on four foliate cast scroll feet with openwork foliate mounts between; with restorations, some pineapple mounts and all leaves replaced, re-gilt DIAL: ormolu bezel to white enamel dial with Roman hour chapters and dot minute track, with Chinese 'Imperial' poem inscribed to the centre about the quick passing of time (approximately translated: 'In praise of time/It turns continuously from day to night/Without stopping to contemplate/It forges ahead quarterly/How can it not bring peace?'), gilt-metal main hands and blued steel sweep seconds hand, set above a painted scene pierced to reveal automaton glass rods simulating a further waterfall MOVEMENT: the short duration movement with twin chain fuseses, platform lever escapement, with hour and quarter strike on two bells, the back plate engraved with leafy sprigs, with rear hand-set and wind AUTOMATA AND MUSIC: at the hour, tripped by the clock above or at will by pulling a release cord, the acrobat (figure replaced) lifts himself over the bar twice in each direction, the automaton flowerheads revolve and the waterfalls flow, all while music plays, the automaton and musical movement wound through the rear of the plinth, with eight hammers on eight bells; winding key
18 in. (46 cm.) high; 9 3/4 in. (24.5 cm.) wide; 8 in. (20.5 cm.) deep

£150,000-250,000

US\$230,000-380,000

€170,000-280,000

COMPARATIVE LITERATURE:

R.C.R. Barder, *The Georgian Bracket Clock 1714-1830*, Woodbridge, 1993

Liao Pin (editor), *Clocks and Watches of the Qing Dynasty, From the Collection in the Forbidden City*, Beijing, 2007

Lu Yangzhen (senior editor), *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995

Magnificent Clocks for the Chinese Imperial Court from the Nezu Museum, Christie's auction catalogue, Hong Kong, 27 May 2008



CLOCKMAKING IN CHINA

It is highly probable that this clock was made in the clockmaking workshops of Guangzhou. The enamel decoration in particular is typical of the city. During the middle of the Kangxi reign (1662-1722) Guangzhou became a focal point for trade between China and the West and became established as a clockmaking centre. During the Qianlong reign (1711-1799) it became a fully-fledged production base for chiming clocks. Early Guangzhou clocks were crude in comparison with their European counterparts but by the middle of Qianlong's reign onwards quality soared and clocks from the city were once again sent as tribute to the Emperor. Colourful enamels — known as 'Canton' enamels — were a characteristic decoration. The palette range varied from yellow, green, blue and other bright colours, although blue seems to have been the favoured ground colour for clock surfaces. For a fuller account of clockmaking in China see Guo Fuxiang, 'An Overview of Christie's Imperial Clocks Sale', introductory essay to Nezu catalogue (pp. 24-25).

THE EUROPEAN INFLUENCE

Standing just eighteen inches high overall, the present clock is unusually small for a Chinese musical and automaton clock and is essentially a miniature clock mounted on a stepped plinth. The majority of Chinese clocks of this type are 'tiered', frequently in three or four sections and with no spaces between them. See for example the many elaborate examples in the Imperial collection in the Palace Museum, Beijing and others sold from the Nezu Museum, Christie's Hong Kong, 27 May 2008. In contrast, this example is formed as a clock with feet resting above a separate plinth. The design of the 'clock' itself most closely resembles a Guangzhou-made automaton 'umbrella' clock in the Palace Museum (see Liao Pin, p. 70), sharing as it does the same essential outline (arched case with slightly bombé lower part and topped by a squared platform). A similar form may be seen on other clocks in the Palace Museum (see Lu Yangzhen ed., pp. 65 and 72). This design appears to have been heavily influenced by English clock cases of the George III period by makers such as Francis Perigal. See for example the ormlu-mounted ebony musical clock sold Christie's London, 2 July 2004, lot 74; and another quarter-chiming example for the Turkish market by James Cox and Son illustrated in *Barder* (p. 170, pl.V/13). A Chinese ormlu musical and automaton clock surmounted by a cupola in turn centred by an automaton figure, sold Christie's London, 22 January 2009, lot 160 (£121,250), also shows this European influence. The in-scrrolled plinth feet of the present clock are distinctly European in form (see for comparison those on a clock by Prior illustrated by *Barder*, p. 117 and examples on clocks by Williamson and Hatt in the Palace Museum, Lu Yangzhen pp. 145 and 153) but their Chinese origin is suggested by the scroll projecting a little further than on English models. In-scrrolled feet of related design may be seen also on a Qianlong period jardiniere clock from the Guangzhou workshops in the Museum (p. 63).

CHINESE DECORATION

The stylised 'peacock feather' polychrome decoration on the blue enamels of the present clock appears to be quite unusual, with floral motifs being more prevalent. It may also be seen to the top of a clock in the Palace Museum (see Lu Yangzhen, p. 125). Although apparently signed for John Taylor that clock case is most certainly of Chinese manufacture. The previously mentioned Chinese jardiniere clock in the Museum also appears to have this decoration to the jardiniere (p. 63). When enamel decoration is used on Chinese clocks it is often used throughout the case, but not always; the 'Taylor' clock in the Palace Museum only has enamel to the top of the case and a jardiniere clock in the Nezu Collection (lot 1505, £2,063,000) has it only to the jardiniere.

Other recorded examples of 'acrobat' clocks include a Chinese enamel tier-form clock in the Palace Museum (see Lu Yangzhen, p. 55) and another paste-set ormlu example, also tier form, sold from the Nezu Collection (lot 1502, £495,000). An English tortoiseshell musical clock with acrobat figure above the dial by Thomas Hunter may be seen in the Palace Museum (p. 134). The form of that clock is similar to the present clock and to others by makers such as Perigal (see above).

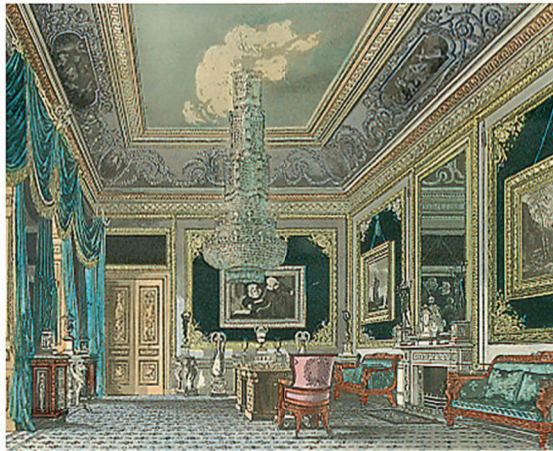
The poem to the centre of the clock dial is an interesting feature and extremely unusual, with no other examples apparently recorded. The style of the calligraphy is 19th Century. An Imperial origin is implied, in particular by the character in red. However, the date and source of the inscription cannot be confirmed and it may be a later embellishment.





THE BUCCLEUCH 'DAOIST' VASES





The Golden Drawing Room at Carlton House, illustrated in W.H. Pyne's *Royal Residences*, 1816-19, showing a related pair of vases

These magnificent 18th Century Chinese porcelain vases mounted in the early 19th Century with sumptuous French ormolu are exceptional in many respects; the superb quality of modelling, cast and *ciselure* of their lavish gilt-bronze mounts, the delicate polychrome enamel ornamentation forming such striking background for the mounts, and of course the impressive scale of the vases, but also their provenance, linking them to the 3rd Duchess of Buccleuch, or her grandson, the 5th Duke of Buccleuch, two of the foremost art collectors of the early 19th century.

The vases are not only notable for their impressive size and skillfully rendered decoration, they also act as a fascinating example of the Chinese taste for auspicious imagery and Daoist symbolism. An ancient indigenous Chinese religion, Daoism stretches back more than two thousand years. Notwithstanding the Manchu emperors' preference for Tibetan Buddhism, Daoism continued to thrive throughout the Qing dynasty (1644-1911). As a popular form of decoration on Qing porcelain, the Eight Daoist Emblems were first adopted as a decorative subject on porcelains during the Yongzheng period (1723-35). The emblems represent the attributes of the Eight Daoist Immortals, including Li Tieguai's iron crutch and gourd, Zhong Liquan's fan, Zhang Guolao's bamboo drum with two rods, Lu Dongbin's sword and flywhisk, He Xiangnu's lotus or sieve, Han Xiangzi's flute, Cao Guojiu's castanets, and Lan Caihe's basket containing flowers or peaches. In the famous story of the Eight Daoist Immortals crossing the sea, each immortal used their respective items to demonstrate their powers. As popular figures in Daoism, the immortals are believed to embody the moral and physical ideal that mortals aspire to achieve, and are venerated for their spiritual powers. Moreover they are conceived as mediators between mortals and the Dao, which means 'the Way'. Often depicted with the God of Longevity, *Shou*lao, the immortals and their emblems are all associated with the theme of longevity. For further information on the legends and history behind each of the Eight Daoist Immortals, refer to Stephen Little, *Taoism and the Arts of China*, Chicago, 2000, pp. 313-335.

It is important to note that these magnificent vases have not been pierced or cut to accommodate the ormolu mounts but kept intact, suggesting a respect for the integrity and indeed value of the porcelain as far back as the early 19th century.

THE ACQUISITION: ELIZABETH, 3RD DUCHESS OF BUCCLEUCH, OR WALTER, 5TH DUKE OF BUCCLEUCH?

The six magnificent vases offered here (lots 10 and 11) share a remarkable aristocratic provenance: They were either acquired by Elizabeth Montagu, 3rd Duchess of Buccleuch and Queensberry (1743 - 1827), the only daughter and heiress of George Montagu, Duke of Montagu and 4th Earl of Cardigan, for her house at Richmond or at Whitehall and subsequently inherited by her grandson Walter, 5th Duke of Buccleuch and 7th Duke of Queensberry, KG PC (1806-84), or acquired directly by the 5th Duke in the late 1820s when he came of age and, in 1827, inherited the Montagu

estates from his grandmother. By then one of the richest landowners in Britain, and with a large number of properties including Montagu House (Whitehall), Boughton, Dalkeith, Drumlanrig and Bowhill to furnish, the 5th Duke commenced a period of considerable expenditure on building, decorating and collecting.

A household inventory for old Montagu House, dated 1820, lists a number of oriental wares, including 'Sea Green China Vases and Covers mounted in Ormolu and with Ormolu Handles', 'Sea Green China pot Pourries and covers mounted in ormolu' and 'enamel China Jars', documenting the duchesses early interest in Chinese porcelain (An *Inventory of the Household Furniture Pictures Etc. at Montagu House*, Whitehall, 1820, Northampton County Record Office, Ms. GB/NNAF/F185176). However, it was her grandson Walter, 5th Duke of Buccleuch, who became the greatest collector in England after the Prince Regent, building not only the largest collections of Boule furniture and Sèvres porcelain but also of ormolu-mounted Chinese porcelain (see T. Murdoch ed., *Boughton House The English Versailles*, London, 1992).

Whether purchased directly for Montagu House, Whitehall, or subsequently moved there, Montagu House certainly formed a most suitable setting for these superb vases. Described in 1908 as 'One of the most imposing of the private palaces of London', it was built during the zenith of a brilliant and cosmopolitan society which centred on the youthful Queen Victoria and was host to the aristocracy during the London season. Apart from housing the exceptional Buccleuch art collection that included works by Raphael, Rubens, Rembrandt and Canaletto, Montagu House held the finest British collection of miniatures outside the Royal Collection, as well as exquisite porcelain, furniture by André-Charles Boulle, Riesener and Carlin and a host of ormolu *objets d'art* (see E. Beresford Chancellor, *The Private Palaces of London Past and Present*, p. 303).

MIRRORING THE PRINCE REGENT'S TASTE: THE ROYAL VASES AT BUCKINGHAM PALACE

Bold in form, scale, magnificence and style, the only known parallels to the Buccleuch vases are those acquired by George, Prince of Wales, later George IV, which are now at Buckingham Palace, London.

The extensive collection of ormolu-mounted oriental porcelain in the royal collection has been built up over many generations, with the earliest acquisitions dating from the reign of Elizabeth I; however, no other monarch had a greater influence on this collection than the Prince Regent, later George IV (1762-1830). The significant collection of ormolu-mounted Chinese porcelain found today in the state rooms of Buckingham Palace for example had been transferred there from the Prince Regent's residences, Carlton House and Brighton Pavilion, when he became George IV.

The Buccleuch vases offered here are closely related to four Chinese vases sent in 1814 by the Prince Regent to Benjamin Lewis Vulliamy for mounting



The Saloon at Montagu House, circa 1908

with ormlu. Intended for the Blue Velvet Room of Carlton House they were illustrated in Pyne's *Royal Residences* [see J. Cornforth, 'Fit for a Prince', *Country Life*, March 28, 1981, p. 69, fig. 8]. The commission cost the Prince Regent 1,680 gns. for the bronze mounts alone, and the production of the bronzes together with the conversion work involved thirty-one different firms or craftsmen. The highest standards of quality and craftsmanship were maintained by the monarch as he formed his collection of ormlu and ormlu-mounted objects from the foremost *bronziers* of the late 18th and early 19th century, including Pierre Gouthière, François Rémond, Pierre-Philippe Thomire, Claude Galle and the Vulliamy family.

The monarch's taste and passion for collecting influenced his circles, with several contemporaries creating remarkable collections of their own. In the Cross Gallery at Buckingham Palace are several pairs of such large Chinese bottle-shaped vases, some of which are embellished with French ormlu mounts, like the vases presented here, and others with mounts supplied by the royal clockmaker and *bronzier*, Benjamin Lewis Vulliamy (d. 1854), and in the State Dining Room on pier tables between window recesses are four large Celadon vases with ormlu mounts fashioned as snake handles supplied by Vulliamy in September 1814, that had originally been in the Blue Velvet Room of Carlton House [H. Clifford Smith, *Buckingham Palace, its furniture, decoration and history*, London, Country Life limited, 1931, plate 180 and p. 170]. On the opposite side of the room there are a further six slightly smaller Celadon vases 'again with ormlu mounts' and a further impressive ormlu-mounted Chinese vase, undoubtedly one of a pair, on a plinth on the Grand Staircase [H. Clifford Smith, *Buckingham Palace*, plate 127]. A further pair of Chinese vases with turquoise flambé enamel feature in a watercolour by James Roberts (1800-67), dated 1857, in the Principal Corridor [H. Clifford Smith, *Buckingham Palace*, plate 268], while a watercolour by Roberts dated 1850 of 'The Pavilion Breakfast Room' includes four from a set of eight Chinese porcelain vases that were originally in the Music Room at Brighton [Royal Collection e-Gallery, RL 19918].

The Prince Regent displayed his vases in the Banqueting Room Gallery at Brighton Pavilion and the Golden Drawing Room at Carlton House, where they were illustrated respectively by John Nash in 1823 and, even a few years earlier, in 1816-19, by W.H. Pyne in *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House and Frogmore*.

MARCHANDS-MERCIERS AND 'IMPORTERS OF FOREIGN CURIOSITIES'

The trade in antiques was well established in the early decades of the 19th Century in London's fashionable West End and the role of the 'Importer of Foreign Curiosities' or 'Chinaman' increasingly also included the lucrative business of enhancing and embellishing 18th century objects, as has happened here with the already striking Chinese porcelain vases, or indeed fabricating entirely new objects incorporating older elements. Rare, exotic and costly items were sought for wealthy clients, such as the 5th Duke, and finely crafted ormlu mounts, the key to 'improvements' and often significantly more expensive to manufacture than the costs involved in purchasing the porcelain itself, were applied to satisfy a clientele looking to decorate some of the most sumptuous interiors of the time, such as

Montagu House or Dalkeith Palace, both Buccleuch houses. The industry was facilitated by the close geographic proximity of a large number of independent *bronziers*, silversmiths, goldsmiths and cabinet-makers who were employed by dealers to make up an object to a client's requirements.

AN ANGLO-FRENCH COLLABORATION: FOGG AND MAELRÖNDT

In the absence of any firm documentation linking the Buccleuch vases to one specific dealer or *bronzier*, it is not unreasonable to speculate that they were embellished under the direction of Robert Fogg, the foremost dealer in porcelain in London at the time, who would have probably worked in partnership with the Parisian-based *marchand-mercier*, Philippe-Claude Maelröndt (d. 1824). Fogg's clientele certainly included the upper echelons of society, with George IV, the Duke of Bedford, the 1st Earl of Harewood and his son, Edward Lascelles and Lord James Murray all buying from him [see G. de Bellaigue, 'Philippe-Claude Maelröndt, supplier to George IV', *The Burlington Magazine*, June 2004, p. 393]. It was through Fogg that George IV made some of his most important purchases of porcelain and French works of art, including for example a pair of twelve foot tall pagodas mounted with Chinese porcelain plaques which he acquired from Fogg in 1822 for Brighton Pavilion. Through Fogg George IV also amassed a large collection of Chinese celadon vases and Fogg's name appears regularly in Jutsham's inventory for supplying porcelain to the King over a number of years. He also sold ormlu-mounted oriental porcelain to the antiquarian collector William Beckford (1760-1844), including in July 1814 'certain sea-green bottles incredibly decorated with bronze', almost certainly describing Chinese celadon vases. The sale catalogue of Joseph Fogg's effects (Joseph inherited the firm upon Robert Fogg's death), the 'valuable and extensive stock of the late Mr. Joseph Fogg, of Regent Street' on 14-19 February 1831, included 'rare beakers of Japan' together with 'a great variety of decorative and useful porcelain, Old Sevres & Dresden, old Buhl & Riesener marquetry, and a few lots of armour', providing some idea of the diversity of the company's stock [see M. Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique & Curiosity Dealers', *The Journal of the Regional Furniture Society*, Volume XXIII, 2009, p. 102].

The names of several Parisian *bronziers*, such as Thomire, Gouthière or Rémond might be associated with the production of the spectacular mounts decorating these vases and - though unlikely on stylistic grounds - also that of another London-based *bronzier*, Swiss-born Benjamin Vulliamy, with whom Fogg also worked closely. The Vulliamy accounts document such collaborations and include a bill dated December 6, 1808 for 'mounting pair of dragon beakers. Pd. Fogg for the Beakers, 10.10' (PRO Vulliamy, C104/57 pt.3) and Vulliamy's Ornament Book includes an entry for a 'Black china Bottle for Mr Fogg' for which the Vulliamy's supplied gilt-bronze mounts on 27 March 1819. Intriguingly the ledgers of Elizabeth, 3rd Duchess of Buccleuch, record a payment in May 1824 to 'Vulliamy Clockmaker 43.18.6' documenting that she too bought directly from the royal clockmaker. While it remains unknown what this payment was for it is conceivable that this was not for bronzes from Vulliamy's own workshop but for ormlu mounts produced by Parisian *bronziers* with Vulliamy acting as the *marchand*.

We are grateful to Rufus Bird, Deputy Surveyor of The Queen's Works of Art, for his help and comments.



THE PROPERTY OF A GENTLEMAN
(LOTS 10 AND 11)

10

A SET OF FOUR EMPIRE ORMOLU-MOUNTED CHINESE
PORCELAIN BALUSTER VASES

THE PORCELAIN JIAQING PERIOD (1796-1821),
THE MOUNTS CIRCA 1815

Each with globular bodies surmounted by wide cylindrical necks, densely decorated with the Eight Buddhist and Daoist Emblems (*bajixiang* and *anbaoxian*) amidst blue cloud scrolls, bats in flight and 'ball' flowers in raised white slip, with a band of gilded lotus lappets rising from the base, all reserved on a celadon ground, surmounted by an out-scolled collar cast with acanthus leaves and flowering branches and egg-and-dart rim, the flanking scroll handles issuing from flower heads wrapped in acanthus and terminating in dolphin heads, the stand cast with fruiting laurel wreath above four dolphin feet issuing from scrolling acanthus, on a square plinth base, each vase with paper label inscribed 'Prov Duke of Buccleuch and Queensbury K.T. P.C. G.C.V.O' and depository label 'THE PANTECHNICON / TURNHAM GREEN, W4 4JH' inscribed '10.10.80' and numbered '99', '100', '101' and '102' respectively, two vases with label printed 'michael davis' and inscribed 'Bonhams /1/27', one vase with hairline crack to the body
51 in. (130 cm.) high (4)

£600,000-1,000,000

US\$910,000-1,500,000

€680,000-1,100,000

PROVENANCE:

Almost certainly acquired by either Elizabeth Montagu, 3rd Duchess of Buccleuch and Queensberry (1743 - 1827), or by her grandson, Walter Francis, 5th Duke of Buccleuch and 7th Duke of Queensberry (1806-1884) for Montagu House, London, or Montagu House (later known as Buccleuch House), Richmond, or Dalkeith Palace, Midlothian, Scotland [photographed at Dalkeith in 1911], thence by descent to Walter Montagu Douglas Scott, 8th Duke of Buccleuch and 10th Duke of Queensberry (1894-1973), sold, Christie's London, 5 July 1973, lot 20. Sold anonymously, Bonhams London, 18 September 1980, lot 41.

LITERATURE:

'Dalkeith Palace, Midlothian', *Country Life*, vol. XXX, 7 October 1911 (illustrated in an unpublished photo).





One of the present vases shown *in situ* at Dalkeith Palace in 1912
 © Country Life (unpublished photo)

THE PORCELAIN

Not simply a feat of the artist's skill and tenacity, exhibited by the fine quality of painted decoration and massive size, these impressive set of vases express a multitude of auspicious wishes. The presence of numerous bats in flight conveys happiness and prosperity - bats being a homophone in Chinese for a word meaning 'happiness'. Furthermore the Eight Buddhist and Daoist Emblems, which take a central importance on these vases, are believed to bring blessings and harmony. For example, the Lotus (*hehua*) symbolises purity and harmony; The Vase or Jar (*guan*) alludes to the elixir of life that stands for victory, the ultimate triumph over the cycle of reincarnation. It also signifies the container of treasures that represent the fulfilment of all wishes; The Twin Fish (*shuangyu*) expresses the freedom and happiness that true knowledge brings. For further elaboration on the symbolic meanings of each Buddhist and Daoist emblem, refer to Patricia Bjaaland Welch, *Chinese Art: A Guide to Motifs and Visual Imagery*, Singapore, 2008, pp. 240-243.

The combination of images and motifs from the two major Chinese religions, Buddhism and Daoism, is of particular fascination. In China Buddhism and Daoism, despite one being a foreign religion and the other an indigenous tradition, has historically been extremely close and intertwined. The interactions and encounters between the two can often be characterized as syncretic, where one contributed to shaping the other in many ways. Daoism for instance, adopted from Buddhism its iconography. There are for example, several Daoist deities modelled in the likeness of Buddha seated on lotus bases or with hands positioned with mudras, such as the Tang dynasty limestone model of Deified Laozi in the Shanghai Museum and the glazed stoneware model of Celestial Worthy of Primordial Beginning dated to the Ming dynasty in the Tsui Art Foundation in Hong Kong (both illustrated by Stephen Little, *Taoism and the Arts of China*, Chicago, 2000, p. 183 no. 39 and p. 232, no. 68). Indeed images of the Buddhist deity Guanyin, the Bodhisattva of Compassion are often found in Daoist temples. By the Qing dynasty, the eight Buddhist and Daoist emblems were frequently used and familiar motifs. See for instance an exceptional ivory brush pot carved with bands of Buddhist and Daoist emblems sold at Christie's New York, 25 March 2010, lot 854, and a blue gauze 'Dragon' robe with bats and beribboned Buddhist and Daoist emblems sold Christie's Hong Kong, 3 December 2008, lot 2264. That both sets of emblems were used in conjunction with one another, across all forms of Chinese art including these vases, is a testament and reflection to how interwoven these two religions became.



The four vases (lot 10) without mounts, showing the porcelain was not cut or drilled when embellished with ormolu



THE PROPERTY OF A GENTLEMAN
(LOTS 10 AND 11)

11

A PAIR OF EMPIRE ORMOLU-MOUNTED CHINESE PORCELAIN BALUSTER VASES
THE PORCELAIN JIAQING PERIOD (1796-1821), THE BASE MOUNTS CIRCA 1810, THE NECK
AND HANDLE MOUNTS CIRCA 1820

Each of bottle shape, stoutly potted with rounded sides, densely decorated with the Eight Daoist Emblems, *anbaxian*, tied with long fluttering ribbons, amongst 'ball' flowers, butterflies, cloud scrolls and bats in flight, with a lappet band rising above the short slightly-splayed foot, all set against a celadon ground, surmounted by a flaired collar cast with stylized leaves and beaded rim, the flanking handles modelled with goats standing on fruiting and acanthus-wrapped conchocypiae issuing from bearded satyr masks draped with fruiting vine garlands, the stand cast with flower-filled entrelacs above acanthus scroll feet terminating in rams' heads, on a square panelled plinth base, each vase with one vine garland replaced, with paper label inscribed 'Prov Duke of Buccleuch and Queensbury K.T. P.C. G.C.V.O.' and with depository label 'THE PANTECHNICON / TURNHAM GREEN, W4 4JH' inscribed '10.10.80' and numbered '103' and '104' respectively
48½ in. (121 cm.) high (2)

£200,000-300,000

US\$310,000-450,000
€230,000-340,000

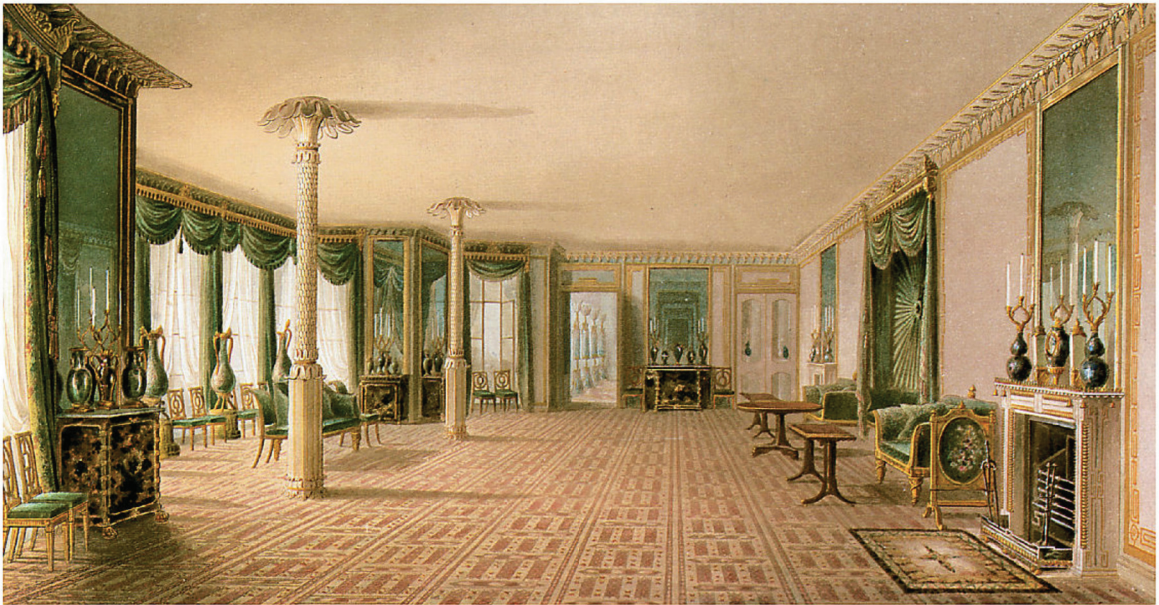
PROVENANCE:

Almost certainly acquired by either Elizabeth Montagu, 3rd Duchess of Buccleuch and Queensberry (1743 - 1827), or by her grandson, Walter Francis, 5th Duke of Buccleuch and 7th Duke of Queensberry (1806-1884) for Montagu House, London, or Montagu House (later known as Buccleuch House), Richmond, or Dalkeith Palace, Midlothian, Scotland, and subsequently moved to Drumlanrig, Dumfriesshire, Scotland [illustrated at Drumlanrig in September 1960], thence by descent to Walter Montagu Douglas Scott, 8th Duke of Buccleuch and 10th Duke of Queensberry (1894-1973), sold, Christie's London, 5 July 1973, lot 19.
Sold anonymously, Bonhams London, 18 September 1980, lot 43.

LITERATURE:

M. Girouard, 'Drumlanrig Castle, Dumfriesshire', II, *Country Life*, vol CXXVIII, pp. 434-437, illustrated p. 435, pl. 3.





The Banqueting Room Gallery at Brighton Pavilion, illustrated in John Nash's *The Royal Pavilion at Brighton*, 1826-27, showing related vases with mounts by Vulliamy



One of the present vases shown *in situ* in the Great Drawing Room at Drumlanrig Castle in 1960 © Country Life

THE MOUNTS

This pair of vases is related to a pair of Sevres porcelain vases with ormolu handles in the form of goats modeled by Thomire and supplied by Robert Fogg to George IV in October 1812 (F.J.B. Watson, 'George IV as an Art Collector', *Apollo*, June 1966, p. 419, plate II). Although Fogg would not have had a monopoly on using these mounts, it is interesting that the present example is mounted with similar handles, though possibly from the hand of another craftsman, yet most probably also supplied by Robert Fogg.

THE PORCELAIN

The current vases are not only notable for their impressive size and skillfully rendered decoration, they also act as a fascinating example of the Chinese taste for auspicious imagery and Daoist symbolism. An ancient indigenous Chinese religion, Daoism stretches back more than two thousand years. Notwithstanding the Manchu emperors' preference for Tibetan Buddhism, Daoism continued to thrive throughout the Qing dynasty (1644-1911). As a popular form of decoration on Qing porcelain, the Eight Daoist Emblems were first adopted as a decorative subject on porcelains during the Yongzheng period (1723-35). The emblems represent the attributes of the Eight Daoist Immortals, including Li Tieguai's iron crutch and gourd, Zhongli Quan's fan, Zhang Guolao's bamboo drum with two rods, Lu Dongbin's sword and flywhisk, He Xiangzhu's lotus or sieve, Han Xiangzhi's flute, Cao Guojiu's castanets, and Lan Caihe's basket containing flowers or peaches. In the famous story of the Eight Daoist Immortals crossing the sea, each immortal used their respective items to demonstrate their powers. As popular figures in Daoism, the immortals are believed to embody the moral and physical ideal that mortals aspire to achieve, and are venerated for their spiritual powers. Moreover they are conceived as mediators between mortals and the Dao, which means 'the Way'. Often depicted with the God of Longevity, *Shou Lao*, the immortals and their emblems are all associated with the theme of longevity. For further information on the legends and history behind each of the Eight Daoist Immortals, refer to Stephen Little, *Taoism and the Arts of China*, Chicago, 2000, pp. 313-335.

The auspicious and religious connotations of the Eight Daoist Emblems are heightened by the depiction of the surrounding 'ball' flowers, clouds and bats. The colourful 'ball' flowers, *piqiujin*, are traditionally used to express the notion of celebration and happiness. The word for cloud in the Chinese language is *yun*, a homophone for 'fortune', and the word for bat is *fu*, a homophone for 'blessings' and 'happiness'. The decorations on the vases thus combine to convey a multitude of auspicious blessings and wishes.



A GEORGE III GOLD-MOUNTED ENAMEL NECESSAIRE

LONDON, CIRCA 1760/1765, THE MIRROR-CASE LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD, SIMILAR INDISTINCT MARK ON ONE FOOT

The necessaire, in the form of a miniature *secrétaire* on four scroll feet, the cabinet embellished with gold mounts of foliate scrolls and flowers overlaid on panels of painted enamel to all sides, the whole surmounted by a watch signed 'Chas. Cabrier, London', flanked by two reclining nymphs supporting the figure of a piper above, the upper section, inset with a mirror, opening to reveal the fitted interior containing three faceted glass scent-bottles with gold stoppers and scroll handles, a gold hinged mirror-case, the cover chased with scenes from a hunt, a detachable gold screw-on handle to fit two gold-mounted mother-of-pearl brushes, a gold spool, three steel sewing devices, a steel blade, ivory tablets with gold rivet and a combined steel nail-file with gold tweezers, the lower section with three front drawers, the top one false, and two side drawers, one on each side, the right-hand side one false, each of mother-of-pearl, the side drawer containing a faceted glass scent-bottle with gold stopper, the sides of the interior and drawers lined with gilt-edged scarlet plush; original key and later mirror-set ochre plush stand

The watch, with white enamel Roman and Arabic dial signed 'CABRIER / London', blued steel beetle and poker hands, the watch movement with single chain fuse, the plates joined by four scroll-pierced pillars, pierced and engraved balance cock to verge balance and silvered regulation disk to top plate signed and numbered 'Chas. Cabrier / LONDON 7087' 9 in. (22½ cm.) high (3)

£70,000-100,000

US\$110,000-150,000
€79,000-110,000

PROVENANCE:

By family tradition, Dorothy 'Dolly' de Rothschild, née Pinto (1895-1988), wife of James de Rothschild (1878-1957); given to Betty de Bonstetten, née Lambert (1894-1969), daughter of Lucie de Rothschild (1863-1916), wife of Léon Lambert (1851-1919). Thence by direct family descent.

This very rare enamel example is of a type of necessaire set with a watch found in major institutions including The British Royal Collection, The Victoria and Albert Museum, The Hermitage Museum, St Petersburg and The Metropolitan Museum of Art, though none combine all of the features and designs displayed on this particular example.

There has been a long-standing association between English enamels made circa 1750/60 and the Battersea Factory, however, recent research has highlighted alternative sources for the origin of the enamel panels which decorate the present necessaire. The history of Battersea enamels begins officially in 1753 with the establishment of the York House Factory by Stephen Jansson (d. 1776) and two associates: Henry Delamain (d. 1757) and John Brooks (c. 1710- after 1756). There is evidence, however, that the enamelling of snuff-boxes and other objects had been in existence for some time before this. A. J. Toppin (*English Ceramic Circle*, IV, 1932) notes the existence of over three hundred apprentices to toyemen, enamellers, jannpers and snuff-box makers in Birmingham, London and several South Staffordshire towns between 1709 and 1757. The earliest Battersea enamels were almost entirely painted on a white ground with rural or *Italianate* landscapes as well as pastoral or genre scenes, with flower sprays being used for sides and bases. Some romantic scenes were derived from compositions from the work of famous artists such as Antoine Watteau's (1684-1721) *La Partie Carrée*, and François Boucher's (1703-1770) *Pensifs au rai sin*, these were either transfer printed and then over-painted, or painted free hand with a similar subject. Among the artists recorded as having worked at Battersea are James Gwim (fl. by 1723- d. 1769), Anthony Tregent and Simon-François Ravenet (1706-1774). Anthony Tregent was born in Geneva in 1721. He is the best known of all London suppliers of copper-based enamels as he signed a number of extant examples.

It is probable that most of the engravings that were used as sources for enamel paintings by artists both in London and Staffordshire were from the many books of drawings that were published in the second half of the eighteenth century. There were in particular two that were widely used, *The Ladies Amusement*, published in 1759/1760 by Robert Sayer (1725-1794), and *The Artist's Vade Mecum*, also published by Sayer in 1762 which repeated many of the scenes from the original. These contained architectural landscapes, *scènes galantes* and genre scenes by contemporary English artists such as Charles Fenn, who worked at Battersea, and Robert Hancock (1731-1817). The curious pyramid structures that appear in the landscapes of the top and second front drawers of the necessaire correspond with one from *The Ladies Amusement* 1762, p. 14. These are possibly a depiction of The Temple of Cestius in Rome, taken from an etching by Giovanni Piranesi (1720-1778) who published his *Prima parte di Architettura e Prospettive* in 1743, followed in 1745 by *Varie Vedute di Roma Antica e Moderna*. It has also been suggested that the enamelling on the base of the necessaire is of the type found on items from the St James's Girl-in-a-Swing factory of Charles Gouyn.

Charles Cabrier II, son of Charles Cabrier and father of Charles Cabrier III, was the most prominent clock and watch maker of the three namesakes. The Cabriers were a celebrated dynasty of Huguenot clockmakers who settled in London from 1685 following the Revocation of the Edict of Nantes. A relatively large number of their clocks and watches have survived. Apprenticed in 1719, Charles Cabrier II joined the Clockmakers' Company in 1726 becoming master in 1757 and serving in that role until 1772.



VANESSA BRETT, former editor of the *Journal of the Silver Society*, who is researching eighteenth century toyshops writes:

'This necessaire epitomises the trinkets or baubles that in the eighteenth century were known as toys, things which Samuel Johnson described as 'a thing of more show than use, a petty commodity, a trifle'. It would have been sold in a toyshop. Although by selling such wares toy-men and their customers were scorned by high-minded men such as Adam Smith and caricatured by the playwright Robert Dodsley, toyshops were amongst the most fashionable - if not the most fashionable - shops in London and Bath. Those who could afford these things appreciated the workmanship, technical advances, and new and exotic materials that went into their making. They liked their luxuriousness, femininity and sheer frivolity - they liked them as status symbols.

The present example is a particularly delicate object - it was surely not intended for daily use; there are many more robust and more practical examples of the wares of toy-men, goldsmiths and cutlers. Rather it would have been given as a gift on a birthday, or from an admirer to a lady whose favours he was seeking or who might make the necessary introductions to advance his career, or, to use modern parlance, as a 'hostess present'. Few necessaires and *étuis* have survived with their original fittings intact. Invoices show how very regularly toys, and particularly watches, needed repair and how often parts needed to be replaced. This is hardly surprising given their intricacy and size.

A toyman or toywoman did not make anything - he or she was purely a retailer, the equivalent of a French *mercant marchand*. Several toy-men also described themselves as jewellers; many who described themselves as 'goldsmith and jeweller' sold toys. Some might have employed a craftsman to work in the shop and carry out repairs and alterations, but most would have sent out such work to a craftsman nearby and bought or commissioned stock from specialists. James Cox (c.1723-1800) claimed in 1773 that for 'about seven years past [he had] employed from eight hundred to one thousand workmen'. The making and marketing of luxury goods involved a complex network of inter-related designers, craftsmen, merchants and retailers: a necessaire such as this object required the skills of many different trades. The question to ask is therefore not 'who made it' but 'who was the mastermind'? Who thought up and designed such an object, ordered the parts from the several craftsmen who contributed to the piece, and who made the container and fitted it out? The names of several hundred watchmakers, jewellers, goldsmiths, toy-men, lapidaries, and snuff-box makers working in London in the middle decades of the eighteenth century are known, but usually the only visible 'signature' on mounted wares are on those that incorporate a watch. It is sometimes difficult to decide whether such a signature is the name of a watchmaker, the workshop who assembled the piece, or a retailer.

The fashion for necessaires of this type appears to have been relatively short-lived. Its design is very close to a surviving gold-mounted agate example sold Sotheby's, Monaco, 25-26 May, 1975, lot 28. From the collection of Baron de Redé and Baron Guy de Rothschild, l'hôtel Lambert and the Château de Ferrières, the watches surmounting both are by Cabrier and they have the same figures supporting and surmounting the watch. Both are in the form of a fall-front desk, have the same feet and a side drawer. The present example has an additional long drawer at the front and is mounted with English enamels - more rarely seen than the use of agate. Two pieces of similar design is not sufficient evidence to prove regular collaboration between craftsmen any more than two swallows make a summer, but they are an indication of what to look for when attempting to assess the output of a workshop. Charles Truman's discovery of the name Barbot on the carcass of a trunk-shaped necessaire in the Ashmolean Museum, Oxford, and on other similar necessaires, supports their attribution to the workshop of John and Paul Barbot. Another example by Barbot was sold Christie's, New York, 28 March, 1979, lot 236, where the signature is illustrated in the catalogue. The present necessaire may be an addition to that group.

John Barbot (1702/3-1766) described himself as a tweezer or *étui* case maker. His name is on the watch of a pair of gold-mounted agate necessaires set with rubies and diamonds in the Metropolitan Museum of Art, New York; in the same museum is a jewel cabinet with enamel plaques, surmounted by a watch with the name of James Cox; a watch in the Ashmolean Museum, Oxford, is engraved with the name of the London toyman P. D. Chenevix. None of these men is recognised as a watchmaker; they engraved their names on the watches to advertise the shop from which the piece was bought, the place to which it should be returned for what is today called after-sales service.

The shop of Chenevix and his wife Elizabeth Deards was the most fashionable toyshop in London; it headed a group of shops operated by her family in London and in seasonal resorts such as Bath, Tunbridge Wells and Scarborough. After Elizabeth Chenevix's death her second husband (the gold box maker Peter Russell) continued the shop until 1765, when it was taken over by Jefferys. It faced the bottom of the Haymarket, and was round the corner from Spring Gardens, where James Cox established his museum in the former Huguenot chapel in 1772. Chenevix's might well have stocked the work of Barbot, who operated from a 'stuff shop' in Broad Street, St Giles. If Barbot did indeed produce objects such as this necessaire, they could have been assembled and sold alongside stuff and lengths of other woollens such as serge and shalloon. Many craftsmen multi-tasked and operated in very different areas of trade.

Movements by the watchmaker Charles Cabrier were incorporated not only into necessaires, but also into 'a large fluted Gold Cane Head, the Bottom Swage of it bound round with a Fillet of Rubies and Diamonds, designed for the East India or Spanish Trade' advertised in 1763 by the retailer John Stamper. Cabrier's name also crops up in advertisements for the return of items looted following a fire at James Bellis's shop in King Street, Covent Garden, in 1760. One of the lost items was 'one china Equipage, opening with a Brilliant button; one Watch and Chain to match the above Equipage, the Watch by Cabrier'. Bellis described himself as a jeweller and toyman, and as a goldworker when he registered a mark in 1760. He is recorded in the mid-1740s and died in 1788; he had a second shop in Pall Mall. John Barbot and James Bellis were joint trustees in the bankruptcy of John Pyke, who had formerly worked for the toyman Paul Bertrand in Bath. Bertrand was married to Elizabeth Chenevix's sister, Mary Deards.

In London there were numerous other toyshops and snuff-box makers, and those who advertised that they 'make and sell' *étuis* or *équipages*, several of which advertised enamels. One was Joseph Allen at the 'Hand and Snuff Box' in Cripplegate who advertised 'Ennamelling [sic] and Japanning of all kinds'. He went bankrupt in 1752, shortly before the founding of the York House factory at Battersea; he certainly knew James Cox. Anthony Tregent described himself as 'enameller' when advertising his 'New Year snuff boxes'; these incorporated a calendar and were widely sold in toyshops, see Christie's, London, 3 July, 1996, lot 57. James Tregent incorporated enamels into his watches and clocks: he was a close friend of John Deards II, the last member (and third generation) of the Deards family to run a London toyshop, on the corner of Dover Street, which, like that of his aunt Elizabeth Chenevix, was taken over by Nathaniel Jefferys (in 1783).

The rarity of the present piece lies in the use of enamel plaques and mother-of-pearl for the drawers. Whoever assembled it might have bought the enamel plaques from Battersea (active 1753-56), from Bilston (established in the 1740s) or from a man like Joseph Allen. Mother-of-pearl was frequently used in *étui* cases and snuff-boxes and could be bought from wholesale importers or from shops such as George Humphries' shell warehouse, where in 1766 he advertised 'shells corals fossils and other natural curiosities for cabinets or gratts or for cutting up such as tortoiseshell, mother of pearl, shells &c.' Other necessaires are differently fitted out, incorporating the work of other specialists: James Giles, for example, is associated with many of the small bottles that are found in them. A particularly elaborate example sold in these rooms 8 December, 1994, lot 16, with silver and polished steel mounts, incorporated porcelain panels attributed to the St James's factory of Charles Gouyn, a jeweller and toyman renowned for small porcelain scent bottles and figures.'

Brian Beet, 'Foreign snuffbox makers in eighteenth-century London', *The Silver Society Journal*, no. 14, 2002. Vanessa Brett, 'The paper trail of eighteenth-century retailers', *Silver Studies, The Journal of the Silver Society*, no. 26, 2010; and 'Retailing gold boxes in London and Bath', forthcoming in the publication of seminar papers delivered at the Wallace Collection and the Victoria and Albert Museum, 2010.



THE PROPERTY OF A GENTLEMAN

13

A LOUIS XIV BEAUVAIS CHINOISERIE TAPESTRY OF 'THE EMPEROR ON A JOURNEY'

CIRCA 1700-1720, AFTER A DESIGN BY GUY VERNANSAL, JEAN-BAPTISTE BELIN DE FONTENAY
AND JEAN-BAPTISTE MONNOYER

Woven in wools and silks, from the '*Histoire de l'Empereur de la Chine*', depicting on the left hand side the emperor seated on cushions and carpets with servants holding a pagoda-shaped canopy, on the right hand side the mounted royal escort, with palm trees beyond, within a scrolling foliate simulated picture frame border and brown outer slip, reduced in size to the left hand side, the border to left hand side, top and bottom replaced, minor losses and areas of reweaving, especially to the light silks of the central field, and with subsequent reweaving
10 ft. 11 in. x 9 ft. 6 in. (332 cm. x 289 cm.)

£60,000-100,000

US\$91,000-150,000
€68,000-110,000

PROVENANCE:

Anonymous sale, Christie's London, 10 November 2005, lot 219, where acquired by the present owner.





SUBJECT

This tapestry forms part of the exotic and highly elaborate *l'Histoire de l'Empereur de la Chine* series, illustrating the life of the Chinese Emperor, believed to be Shun Chih (reigned 1644 - 1661). The series traditionally included *The Audience of the Emperor*, *The Emperor Sailing*, *The Empress Sailing*, *Gathering Pineapples*, *The Astronomers*, *The Return from the Hunt*, *The Empress' Tea*, *The Collation*, *The Gathering of Tea* (as yet unidentified) and *The Emperor on a Journey*, with many of the images are based on Johan Nieuhof's *Legatio batavica ad magnum Tartariae chumum sungteium, modernum sinae imperatorem* of 1665. Nieuhof's engravings derived from the 1655-57 visit of a delegation of the Dutch East India Company to China, while the botanical details appear to have been inspired by Athanasius Kircher's *China Monumentis qua Sacris qua Profanis* of 1667.

THE DESIGNERS AND FIRST WEAVING

The first set of *l'Histoire de l'Empereur de la Chine*, consisting of nine or ten subjects, was woven when Philippe Behagle (d. 1705) was the *directeur* of the Royal Beauvais Tapestry Manufactory. In a memorandum of tapestries made during his directorship Behagle mentions this series: '*Chinoise fait par quatre illustre peintre*'. Noël-Antoine Mèrou (director 1722-1734) further reveals in a document of 1731: '*Une Tenture du dessin des chinois, par les sieurs Batiste, Fontenay et Vernensal, en six pièces*'. The painters referred to are Guy Vernansal (d. 1729), the flower-painter Jean-Baptiste Belin de Fontenay (d. 1715) and Baptiste (the name used by contemporaries for the flower-painter Jean-Baptiste Monnoyer (d. 1699) and an unidentified fourth painter. Vernansal's signature on various models implies that he was the main designer of the series while the exact dating of the first woven set is difficult to ascertain with certainty. It is probable that it was after Behagle took over the directorship in 1684 but before Monnoyer left for England in 1690. A further undated memorandum by Behagle states that the first set, woven with gold-thread (rarely used by Beauvais) was '*venu par M. d'Isrodeà Monseigneur le duc du Maine* (Louis-Auguste de Bourbon, d. 1736) for 20,000 livres. M. d'Isrode, who later had two further sets made, acted as an intermediary, while the set was actually manufactured for Louis-Auguste de Bourbon, duc du Maine (1670-1736).

ORIGINS

The success of the series was undoubtedly due to the increased interest in China at the end of the 17th century, which was already manifested with the importation of enormous quantities of goods from the Far East to France by the *Compagnie des Indes Orientales*. The enthusiasm was further heightened when the *Mercure Galant* published a long description of the travels of father Couplet to China in 1684. The young duc du Maine, the legitimized son of Louis XIV and Madame de Montespan, met the Jesuit Couplet (d. 1693) and his Chinese convert, Michael Alphonus Shen Fu-Tsung (d. 1691), when they first returned from China and was deeply interested in his adventures. A second event that possibly arose even more interest was Louis XIV's glamorous reception at Versailles for the ambassadors of Siam on 1 September 1686 who had been sent by the King of Siam Phra Narai (d. 1688). Among the participants in the reception at Versailles was again the duc du Maine, illustrated in an etching in the *Almanach Royal* of 1687 recording the presenting of the gifts to Louis XIV. The ambassadors of Siam are even recorded visiting the site of the Beauvais tapestry workshop in October of 1686.

COMPARABLE EXAMPLES

A set of six tapestries (originally 10) from this series executed for Louis-Alexandre de Bourbon, comte de Toulouse and duc de Penthièvre (d. 1737), which was woven between 1697 and 1705, is in The J. Paul Getty Museum (Bremer-David, *op. cit.*, cat. 9, pp. 80-97). A tapestry depicting the *Emperor Sailing* from the Akram Ojeh Collection and originally supplied to François-Louis (d. 1732), Count Palatine and Prince Elector, in circa 1710, was sold Christie's Monaco, 12 December 1999, lot 21. Two tapestries with identical borders originally from the collection of the Earl of Cadogan and depicting *The Emperor Sailing* and *Gathering Pineapples*, was sold at Christie's, New York, 21 October 2004.

[C. Bremer-David, 'Tapestries in the Wernher Collection', *Apollo*, May 2002, pp. 29 - 34, C. Bremer-David, *French Tapestries & Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, pp. 80 - 97, E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, pp. 461 - 468, F. Windt, *Jean II Barraband, Bildteppich 'Die Audienz beim Kaiser von China'*, Potsdam, 2000].



THE HARRISON&TOWNSHEND ANGLO-INDIAN FURNITURE



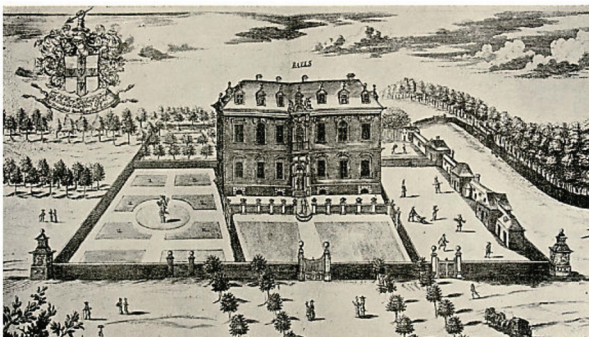
Edward Harrison
© The British Postal Museum & Archive, 2011

EDWARD HARRISON AND BALLS PARK

This exceptional group of ivory-inlaid furniture (lots 14 -17) comprising a bureau-cabinet, kneehole dressing-table, a pair of caned daybeds and conforming side and arm chairs, was acquired by Edward Harrison (1674 -1732) of Balls Park, Hertfordshire and his only surviving child Audrey (1709 - 88). It includes some of the earliest known examples of furniture made in India for the English market and represents a highly significant collection that has remained in private ownership since its acquisition, rarely seen and never before offered for sale.

Edward Harrison was descended from Sir John Harrison, a staunch Royalist ally of King Charles I and MP for Lancaster in three Parliaments under Charles. Sir John had acquired the Balls Park estate and built a new house around 1642-3, only to be driven from the property during the Civil War. The estate was restored to him when the King's forces prevailed after which it passed to Richard Harrison, John's son from his second marriage, and subsequently to Richard's second son Edward who was a supporter of William III.

From the late 17th century, Edward Harrison regularly sailed to the Indian subcontinent on board East India Company merchant ships, initially as a purser on the 'London' and later as captain of the 'Gosfright' and the 'Kent', trading on the Company's behalf between China, Bengal and Europe (respectively, 1693-4, 1703-4 and 1706-7) (Anthony Farrington, *A Biographical Index of East India Company Maritime Service Officers 1600-1834*, 1999, p. 355). Madras and other destinations along the Coromandel Coast of India, including Vizagapatam, a fine natural harbour, were regular ports of call on this trading route where gold was exchanged for textiles and other goods. Vizagapatam was also renowned for its cabinet-making industry which combined western forms with Indian ornamentation, in particular inlaying wood with floral designs in ivory, the ivory being engraved and highlighted with lac (Amin Jaffer, *Furniture from British India and Ceylon: A catalogue of the Collections in the Victoria and Albert Museum and the Peabody Essex Museum*, 2001, pp. 172-175). From his early days in the marine service, it is highly probable that Edward Harrison was exposed to and admired Vizagapatam work.



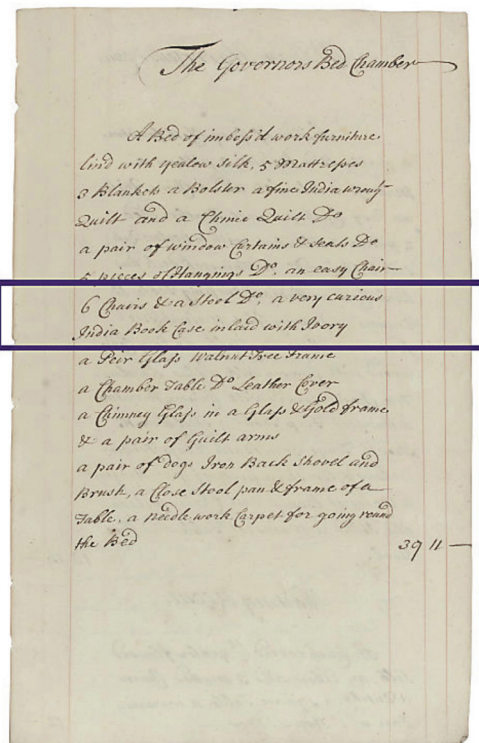
Balls Park, Hertfordshire from Dr. Chauncey's *History of Herts*, circa 1700



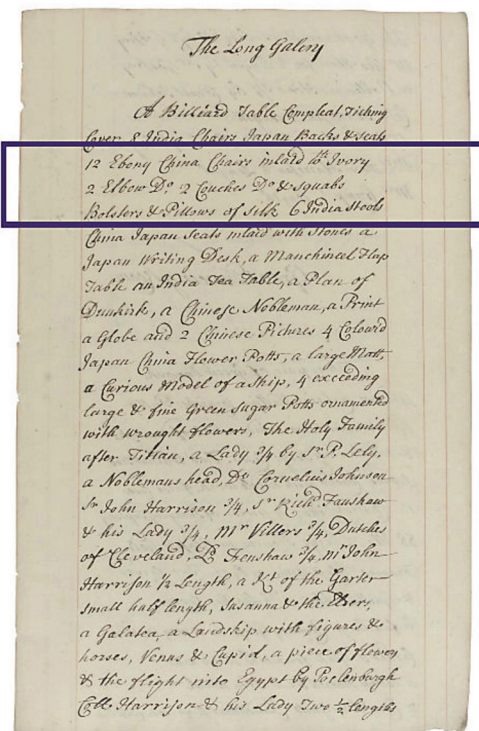
View of Vizagapatam from the North, 1790-1800, by Peter Anker
Ethnographic Museum, Oslo

As the senior representative of an East India Company frigate, Edward Harrison also traded on his own account, an extremely lucrative enterprise and a primary reason why younger sons like Harrison joined the Company. He may have acquired the seat-furniture on one of his early voyages, but it is equally possible that it was supplied after 10th July 1711 when the Directors of the East India Company appointed him Governor of Madras. During his six year term in residence at Fort St. George he was a frequent visitor to Vizagapatam; one of the principal achievements of his administration being to pacify a problematic relationship with the indigenous government of that state and of nearby Gingee. In his capacity as Governor he would have acquired the trappings of high office, including luxurious furniture, as did successors to the post such as Richard Benyon, Governor from 1734-44, whose collection of ivory-inlaid furniture is now at Engelfield House, Berkshire, and other officials including Robert Clive, whose tours of duty in India saw him amass a huge collection of Indian curiosities now at Powis Castle, Montgomeryshire, and which includes a superb dressing-table similar to the present example (lot 15). This official post made Edward Harrison a wealthy man and on leaving Madras on the 8th January 1717 he was 'the possessor of a considerable fortune' (Henry Davison Love, *Vestiges of Old Madras*, 1913, pp. 103-4). When he returned to Balls Park, inherited on the death of his elder brother, his professional status improved considerably; he was elected Chairman of the East India Company, Member of Parliament for Hertfordshire and later Postmaster General. As a result Balls Park became a lively country seat and a gathering place for a large and distinguished circle of visitors, an ideal setting in which to display his Vizagapatam furniture.

Edward Harrison died in 1732, leaving his estate and its contents, undoubtedly including the present seat-furniture and bureau-cabinet, to his only surviving daughter, Ethelreda, known as Audrey. An inventory and valuation for Balls Park, written after his death, had a noteworthy amount of Indian furniture and works of art including; in 'The Governors Bed Chamber' 'a very curious India Book Case inlaid with Ivory', and in 'The Long Gallery' '12 Ebony China Chairs inlaid with Ivory 2 Elbow Do, 2 Couches Do & squabs Bolsters and Pillows of Silk 6 India Stools China Japan Seats inlaid with Stone a Japan Writing Desk, a Manchinal Flap Table an India Tea Table, a Plan of Drunkirk, a Chinese Nobleman, a Print a globe and 2 Chinese Pictures 4 Colored Japan China Flower Pots, a large Matt, a Curious Model of a Ship, 4 exceeding large & fine green Sugar Pots enameled with wrought flowers, The Holy Family after Titian, a Lady 3/4 by 1/2 P. Letty, a Nobleman's head Do. Cornelius Johnson 1/2 John Harrison 3/4, 1/2 Kidd Faulkner & his Lady 3/4, 1/2 Villers 3/4, Dutcher of Cleveland Do. Southaw 3/4, 1/2 John Harrison 1/2 length, a 1/2 of the Porter small half length, Savanna & the River, a Galatea, a Landscape with figures & horses, Venus & Cupid, a piece of flowers & the flight into Egypt By Polkenburgh Col. Harrison & his Lady two 1/2 lengths



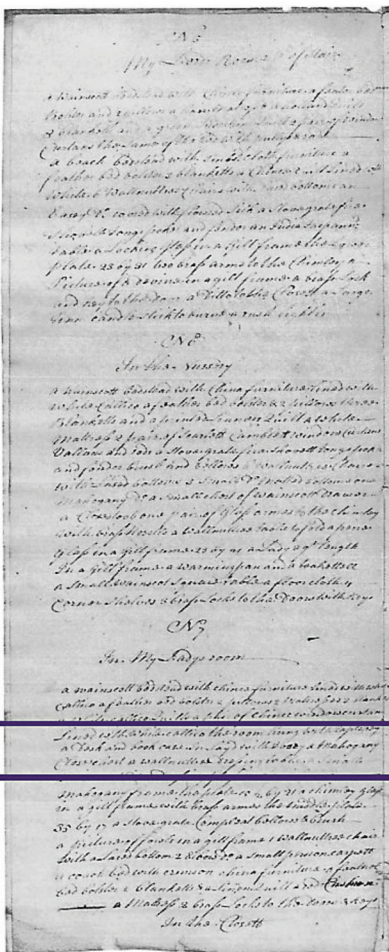
Inventory of Balls Park, 1732, listing the Bureau-Cabinet, lot 15



Inventory of Balls Park, 1732, listing the Seat-Furniture, lots 16 & 17



Lady Ethelreda (Audrey) Townshend



Inventory of Lord Lynn's House in Grosvenor Street, 1737, listing the dressing-table, lot 15

AUDREY HARRISON AND THE TOWNSHENDS

Raised at Balls Park surrounded by her father's striking Anglo-Indian furniture and works of art, Audrey Harrison also seems to have developed a passion for exotic ivory-inlaid furniture. Following her advantageous marriage on 29th May 1723, at age fifteen, to Charles Townshend, Lord Lynn (1700-64) (later 3rd Viscount Townshend of Raynham) she became successively Lady Lynn and Lady Townshend and as a wealthy woman in her own right had the wherewithal to collect Vizagapatam work. She established one of several marital homes at Grosvenor Street, London, which contained a number of ivory-inlaid items that were probably of Indian origin. A household inventory of 1737 for this property shows that in 'Room No. 7 In my Ladys Room' there was 'A Desk and book case. In Layd with Ivory', almost certainly the bureau-cabinet in this sale (lot 14) that had previously been at Balls Park and thus inherited. In 'Room No. 8 In the Closet', a small private room adjoining her Ladyship's bedroom, there was 'a Rosewood box Inlaid with Ivory with silver handles hinges' while in 'Room No. 9 The Dining Room' there was 'an India cabinet in imitation of a House 2 small Ditto on the top' and finally in another 'Closet', in 'Room No. 11', adjacent to 'Bedchamber No. 10' there was yet another box 'Inlaid with Ivory containing Ivory all within it' ('An Inventory of the Right Honorable the Lord Lynn's Goods taken at His Lordships House in Little Grosvenor Street this 11 day of July 1737', British Library, Ms. A.1656, f. 209-10, Townshend Papers, 4th ser., vol. III, Miscellaneous papers).

During her eighteen year marriage to the 3rd Viscount Townshend, Lady Townshend possibly acquired yet more Anglo-Indian furniture from Vizagapatam through her brother-in-law, the Honourable Augustus Townshend (1717-46). Augustus, the 2nd son (of seven children) of Charles, 2nd Viscount Townshend of Raynham and his second wife, Dorothy, daughter of Robert Walpole of Houghton, Norfolk, and sister of Sir Robert Walpole, 1st Earl of Orford, was the half-brother of Lady Townshend's husband, Charles Townshend. Like the early career of Lady Townshend's father, Edward Harrison, Augustus Townshend was an East India Company sea captain who sailed the 'China Trade' via India on his ship the 'Augusta'. From 21st January 1739 to 20th September 1740 he is listed as sailing to Whampoa (the old English transliteration of Huangpu District, Guangzhou in China), from 5th January 1742 to 12th September 1743 to Batavia (Jakarta, Indonesia) and Whampoa and from 26th December 1744 to 16th January 1748 to Whampoa (List of Marine Records of the late East India Company, and of subsequent date, preserved in the Record Department of the India Office, London, 1896, pp. 26, 28 and 30). A letter dated 1740 from the 2nd Duke of Montagu to Augustus Townshend on board the 'Augusta' in which the Duke requests Townshend's assistance regarding his cargo, gives an impression of the importance and value of these consignments described as 'supercargo' (see Catalogue 58 of Sophie Dupre, *Rare Books, Autographs, Manuscripts, Photographs and other collectable items*). Augustus, like Edward Harrison before him, was bringing back private cargo for on the 30th September 1743, the Hon. Mary Townshend, Augustus' sister, wrote to Horace Walpole that 'other things that were made for him (Augustus) to be brought home this year were burnt (in a warehouse or factory fire) three weeks before the ships came away the disappointment to his friends gives him great concern' (Ed. W.S. Lewis, *The Yale Edition of Horace Walpole's Correspondence*, vol. 40, p. 45) and in a Journal written by Lady Townshend's son, Roger, there is a reference to the Captain's 'private trade' (A *Journal of a Voyage from London to China on Board the Augusta Kept by Roger Townshend Anno Domini 1745*, private collection).

Lady Townshend initially had a good relationship with Augustus. Her fifth and youngest son, the Honourable Roger Townshend (1732-59), accompanied him on board the 'Augusta' on at least one occasion (ibid.) and in a letter written from Madras on 6th January 1734 to his half-brother, Charles, Augustus Townshend affectionately referred to Lady Townshend as his 'dear sister' (A. Townshend, *Historical Manuscripts Commission, The Manuscripts of the Marquess Townshend*, London, Eyre and Spottiswoode, 1887, eleventh report, appendix, part IV, p. 353). Fully conscious of Lady Townshend's interest and admiration for Vizagapatam work it is evident that Augustus Townshend was in a position to bring furniture back from India on her behalf as the Coromandel Coast was on his trading route; it is likely that the kneehole desk or dressing-table of ivory-inlaid rosewood offered here (lot 15) was acquired by Lady Townshend in this way.

There is little doubt that it was Lady Townshend rather than her husband, the 3rd Viscount, who had an appreciation for Anglo-Indian furniture, for Charles Townshend has been described as being 'cast in a different mould' to his wife 'not caring for the frivolous things of the world which so amused her' (Erroll Sherson, *Lively Lady Townshend and her friends*, New York, 1926, p. 15). She almost certainly collected more Anglo-Indian furniture after her formal separation from her husband in early 1741 as she had her own fortune that was augmented still further on the death of her mother in 1758 by £1,000 per annum. In this period the Townshend marriage, which had produced five sons and a daughter, was extremely acrimonious for the 3rd Viscount had conducted a string of affairs throughout his married life, often with members of the household staff at the family seat of Raynham in Norfolk, culminating in a relationship with the housemaid who bore him three children and to whom he bequeathed £50,000 in his will. Lady Townshend began to lead a separate life in London; on the 23rd July 1744 she was living at no. 4 Whitehall, now no. 1 Horse Guards Avenue (ed. H. Montagu Cox and Philip Norman, *Survey of London: volume 13, St. Margaret, Westminster, part II: Whitehall I.*, 1930, pp. 152-6). In her will and subsequent codicils dated 17th July 1783-87 she left Balls Park to her favourite grandson, Jack Townshend, the 2nd son of George, 1st Marquess Townshend of Raynham, 4th Viscount (1723/4-1807) (Ms. DE/L/4438, Hertfordshire Archives and Local Studies). The property included Anglo-Indian furniture for in a later advertisement dated October 1797 in *The Times* newspaper for the sale of the contents of Balls Park (see *The Times*, 5th October 1797, under 'Sales by Auction') there is mention of 'a Drawingroom full of chintz furniture', which undoubtedly refers to ivory-inlaid or lacquer furnishing of Eastern origin. Much of Lady Townshend's collection of Anglo-Indian furniture was bequeathed to her eldest son, George, 1st Marquess Townshend of Raynham (1723-1807), and thence by descent to his grandson, George Ferrars Townshend, 3rd Marquess Townshend of Raynham, (1778-1811). An inventory dated August 1811 for Lansdowne House, Richmond Hill, a property leased from the 1790s-1811 by the 3rd Marquess, contains at least ten items of Anglo-Indian furniture including lots 16 and 17, the seat-furniture, which is to be found on p. 20 on the 'landing' as 'Twelve and Two Elbow Curious Antique Rosewood Chairs Cane Seats inlaid with Ivory, Flowers and engraved and Twelve Cushions and Dimity Cases to Ditto' and 'Two Carved Couches to correspond with squabs and case'. The bureau-cabinet is most likely the one in the 'Best Bed Room', p. 19, described as 'A Handsome and Curious India Bureau and Book Case inlaid with Ivory Figures and Flowers beautifully engraved' while the third example, the kneehole desk or dressing-table, could be one of three listed, in the 'Drawing Room', p.25, in the 'Drawing Room adjoining', p.36, or alternatively on the 'First Floor, Front Drawing Room', p. 14 (PRO Ms. C107/39, 'An Inventory of furniture, fixtures &c Taken on the Premises, Richmond Hill the Property of the late Marquis of Townshend - July 1811').

After 1811 the Richmond Hill furniture almost certainly returned to Balls Park, the house having remained in the Townshend family. The next definite 'sighting' would be between 1847 and 1855, when the daybeds and chairs were labelled at Raynham. However the absence of similar labels on the bureau and dressing-table confirms that they must have remained at Balls Park until it was finally sold in 1901, at which point the entire group was reunited at Raynham Hall.



GOVERNOR TOWNSHEND'S BUREAU-CABINET

THE PROPERTY OF THE PERSONAL REPRESENTATIVES OF
THE LATE 7TH MARQUESS TOWNSHEND OF RAYNHAM

~14

AN ANGLO-INDIAN IVORY-INLAID TEAK, EBONY AND
TORTOISESHELL BUREAU-CABINET

VIZAGAPATAM, CIRCA 1720-30

The double domed cornice above a pair of arched doors inlaid and finely engraved with flowering trees, perching birds and animal groups enclosing a fitted interior with a row of nine arched pigeon-holes above three short drawers, a central cabinet enclosing seven ivory and tortoiseshell-mounted drawers flanked on each side by vertical divisions and with five further drawers below all similarly inlaid and engraved, the hinged fall front inlaid with a central vase issuing scrolling foliage and animals enclosing a fitted interior with eight arched pigeon-holes and seven ivory and tortoiseshell-mounted drawers around a central door enclosing six similar graduated small drawers above three small, two short and two graduated long drawers with brass bail handles, the drawers all inlaid with scrolling foliage, the sides also with flowering trees and animals on ogee bracket feet
83 in. (211 cm.) high; 43 in. (110 cm.) wide; 24 1/4 (62 cm.) deep

£500,000-800,000

US\$760,000-1,200,000
€570,000-900,000

PROVENANCE:

Edward Harrison (d.1732), Balls Park, Hertfordshire, Governor of Fort St. George (Madras), 1711-17, recorded at Balls Park in an inventory of 1732, and thence by descent to his daughter

Audrey, Lady Lynn and later Lady Townshend (d.1788), recorded in her bedroom in Grosvenor Street in 1737, and thence by descent to her son George, 1st Marquess Townshend (d.1807), and thence by descent to George, 2nd Marquess Townshend (d.1811) at Lansdowne House, Richmond Hill, recorded in an inventory of 1811.

John, 4th Marquess Townshend (d.1863) and thence by descent at Balls Park, Hertfordshire, until 1901 when removed to Raynham Hall, Norfolk.
Thence by descent.

LITERATURE:

December 15 1732. An Inventory and Appraisment then began of the Household Furniture, Pictures, Linen, China, Cattle, Com, Hay and other Effects belonging to the Honourable Edward Harrison Esq deceased late Governor of Fort St. George &c at his Seat of Balls in the County of Hertford, private collection, Ms. H1/4/3, listed in 'The Governor's Bed Chamber', 'a very curious India Book Case inlaid with Ivory'.

An Inventory of the Right Honourable the Lord Lynn's Goods taken at His Lordships House in Little Grosvenor Street this 11 day of July 1737, British Library, Ms. 41656, f.209-10, Townshend Papers, 4th ser., vol. III, Miscellaneous papers, listed 'In my Lady's Room', 'A Desk and bookcase. In lacy with Ivory'.

An Inventory of Furniture, Fixtures &c Taken on the Premises, Richmond Hill the Property of the late Marquis of Townshend July 1811, PRO Ms. C107/39, listed on p.19 in the 'Best Bed Room', 'A Handsome and Curious India Bureau and Book Case Inlaid with Ivory Figures and Flowers beautifully engraved'.

'Inlaid ebony furniture of the late Seventeenth Century', *Country Life*, Jan 22nd 1927, pp. 149-150.

Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 184, fig. 84.





VIZAGAPATAM AS THE SOURCE

This bureau-cabinet is one among a group of related examples originating from the East Indian port of Vizagapatam in the first half of the 18th century.

They are all characterised by their ivory decoration of dense trailing flowers, large densely foliated trees issuing from urns and fantastic animals and birds inlaid on teak, padouk, rosewood or ebony which were all readily available in the port. Vizagapatam already had a flourishing textile trade, a centre for the production of the colourful cloth known as chintz which was in high demand in the west and ensured that the port was regularly visited by East India Company ships. Indeed it was was the very reason for much European settlement in the region, with an English textile factory established in the port in 1668 while the Dutch trading post at Bimlipatam had been founded as early as 1628. The cabinet trade in Vizagapatam had developed at the end of the 17th century when local craft skills using ivory were married to western furniture forms and the decoration was derived directly from that seen on textiles and in particular on palampores or bed covers. While the treatment of the marquetry is unmistakably Indian a limited range of Western elements were also introduced under the influence of the English, Dutch and Portuguese, for example the classical urns from which trees issue, and the occasional depiction of amorini, motifs which have no precedents in Indian art. The quality of the work was noted by Major John Corneille, visiting in 1756, who wrote that the chintz 'is esteemed the best in India for the brightness of its colours' and 'the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection' (Major J. Corneille, *Journal of my Service in India*, ed. Michael Edwardes, London, 1966, pp.100-101.

Inventories for British settlers from the second half of the eighteenth century regularly list ivory and ivory-inlaid articles, often small items such as table bureaux and dressing-cases. However more substantial pieces, bureau-cabinets, dressing or writing- tables and less-commonly sets of chairs, were also acquired much earlier than this by Government officials including Edward Harrison, Governor of Fort St. George from 1711-17 and Richard Benyon, also Governor of Fort St. George, 1734-44, their high status reflecting the value placed on the artefacts.



The Richard Benyon Bureau-Cabinet, now at Engelfield House, Berkshire



The related Bureau-Cabinet from the Collection of Lily and Edmond J. Safra
Courtesy of Mallett



The related Bureau-Cabinet sold Christie's, London, 18 November 1993



THE DATING, EVOLUTION OF THE PATTERN, AND RELATED BUREAU-CABINETS

Amin Jaffer identifies the earliest bureau-cabinet from Vizagapatam as that owned by Sir Matthew Decker, Director of the East India Company from 1713-43. Of double-domed form and with mirrors in the doors, it differs from the present example in having largely plain surfaces of lustrous padouk wood, but with broad ebony and ivory-inlaid borders. Jaffer gives this a date of 1720-30. Several other early examples including one belonging to Richard Benyon, likewise feature contrasting light and dark woods and broad borders, and often a rather awkward arrangement of drawers in the bureau. These however are not furnished with mirrors in the doors, instead featuring the conventional flowering tree pattern (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, no.35, pp.182-185).

Jaffer includes the present cabinet in a slightly later group, perhaps around 1740-50. These are characterised by the use almost entirely of a single wood, in this case teak, the borders reduced to narrow bands of engraved ivory, and the surfaces filled with typical decoration (*ibid*, pp.184). However, the discovery of this 'curious India Book Case inlaid with Ivory' in the 1732 inventory for Balls Park would seem to confirm a date significantly earlier than hitherto suggested.

Related examples within this group include: one formerly in the collection of Mrs. Chauncey McCormack, Chicago, by whom it was donated to The North Carolina Museum of Art, Raleigh, N.C (accession number G.56.5.1 a/b) and subsequently sold Sotheby's, New York, October 16, 1993, lot 348 (\$145,500 including premium). It was exhibited by Mallett & Son, London, in 1994 (see Mallett *English and Continental Furniture and Objets d'Art*, 1994, p.16 and Lanto Synge, *Mallett Millenium*, 1999, p.288, fig. 372). It was subsequently sold again Sotheby's, New York, Property from the Collections of Lily and Edmond J. Safra, 3 Nov 2005, lot 140, (\$1,472,000 including premium).

Another example was formerly in the collection of D.J.Orde Esq, sold Christie's, London, 25 Nov 1976, lot 120 (£39,600 including premium). Like the present lot this featured an interior part-lined in tortoiseshell. It was subsequently sold Sotheby's, London, Property from a Private European Collection, 6 June 2006, lot 330, (£747,200 including premium).

Another example featuring tortoiseshell-lined interiors was sold anonymously Christie's, London, 18 Nov 1993, lot 195 (£100,500 including premium) and again exhibited by Mallett & Son, London, in 1994 (Mallett *op. cit.*, pp.18-19).

LADY TOWNSHEND'S DRESSING-TABLE

THE PROPERTY OF THE PERSONAL REPRESENTATIVES OF
THE LATE 7TH MARQUESS TOWNSHEND OF RAYNHAM

~15

AN ANGLO-INDIAN IVORY-INLAID ROSEWOOD DRESSING-TABLE

VIZAGAPATAM, CIRCA 1740-50

The rectangular top with a border of finely engraved and inlaid trailing flowers and foliage with tied ribbons to the corners above a similarly engraved long teak-lined drawer and two banks of four short drawers, the knee-hole with a sliding and removeable compartment with triple-arched frieze and three pigeon-holes above three further short drawers, with engraved silver-plated ring handles throughout replacing earlier ring handles, the sides with similarly engraved and inlaid borders on ogee bracket feet, some losses to the ivory, the feet original 33 in. (84 cm.) high; 43 in. (109 cm.) wide; 26¼ in. (67 cm.) deep

£250,000-400,000

US\$380,000-600,000

€290,000-450,000

PROVENANCE:

Almost certainly acquired by Audrey, Lady Townshend (d.1788), around 1745, thence by descent to her son George, 1st Marquess Townshend (d.1807), and thence by descent to George, 2nd Marquess Townshend (d.1811), at Lansdowne House, Richmond Hill, recorded in an inventory of 1811. John, 4th Marquess Townshend (d.1863), and thence by descent at Balls Park, Hertfordshire, until 1901 when removed to Raynham Hall, Norfolk. Thence by descent.

LITERATURE:

An Inventory of Furniture, Fixtures &c Taken on the Premises, Richmond Hill the Property of the late Marquis of Townshend July 1811, PRO Ms. C107/39, one of three listed on p.25 in the 'Drawing Room', on p.36 in the 'Drawing Room adjoining', or on p.14, 'First Floor, Front Drawing Room'.

'Inlaid Ebony Furniture of the late Seventeenth Century', *Country Life*, January. 22nd 1927, pp.149-150.





The Clive Dressing-Table at Powis Castle
Courtesy of the National Trust Photo Library

RELATED DRESSING-TABLES

The kneehole dressing-table or writing-table is one of a group of related examples which were made in the East Indian port of Vizagapatam around 1740 -50. The earliest of these is apparently that which was acquired by Richard Benyon, Governor of Fort St. George (Madras) from 1734-44, and thus a successor to Edward Harrison in that post. This is now at Engelfield House, Berkshire. It features a combination of rosewood with wide ebony borders, the dense ivory inlay of trailing small flowers confined to the borders, a characteristic identified by Amin Jaffer as indicating a date on manufacture in the first quarter of the 18th century. It is also distinguished by incorporating a superstructure with a mirror, possibly a unique feature (see Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.182).

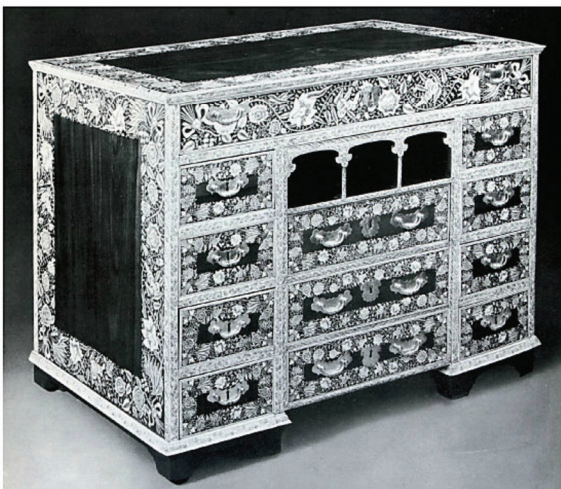
Another dressing-table which was acquired by Robert Clive (d.1774) is now at Powis Castle, Powys. Clive served a number of terms in India, first travelling to Madras in 1744 as a writer or clerk in the East India Company though distinguishing himself in military actions, and then serving in Bombay (1755- 60) and Bengal (1765 - 67). The dressing-table, with a closely matching though not integral toilet-glass, must have been acquired in his first or second term of service since it is recorded that the feet were replaced by the London cabinet-maker George Bradshaw in 1761. In common with other examples from this slightly later group, the table is made of only one primary timber, the ebony borders no longer present, and the marquetry is more painterly, featuring large leaves and oversized tulip-like flowers tied with ribbons at the corners, in addition to the dense small flowers of the Benyon table. While the superb Clive table features a curved arched kneehole, others, like the present lot, have a rectangular kneehole with a sliding compartment of pigeon-holes and drawers suggesting a dual purpose.

Other closely related writing and dressing-tables include: one sold Sotheby's, New York, Property from the Collection of Lily and Edmond J. Safra, 3 November 2005, lot 144 (\$828,000 including premium). Executed in padouk rather than rosewood, it features almost identical marquetry with large flowers and tied ribbons to the corners. It was acquired from Mallet & Son in 2002 and was illustrated in Lanto Synge, *Mallets Great English Furniture*, 1991, p.184, fig.210.

Another made in rosewood and with virtually identical marquetry was exhibited by Lennox Money Antiques, London, at the Grosvenor House Antique Dealers Fair, 1977. This was given by Warren Hastings, a senior representative of the East India Company at Fort St. George (1768-72) and Governor of Bengal (1772-85), to his goddaughter Amelia Maria Alt on her marriage to George Elwes of Marcham Park, Berks, 1789.

Another sold Sotheby's, London, The Property of Mr. and Mrs. Henry Cotton, 14 November 1975, lot 68 (£2,400).

All three above feature a sliding compartment to the kneehole with the same arrangement of drawers and pigeon-holes.



The Warren Hastings Dressing-Table, formerly with Lennox Money Antiques



(the left side)



(detail of the top)

GOVERNOR HARRISON'S SEAT-FURNITURE

THE PROPERTY OF THE PERSONAL REPRESENTATIVES OF
THE LATE 7TH MARQUESS TOWNSHEND OF RAYNHAM

~16

A PAIR OF ANGLO-INDIAN IVORY-INLAID EBONY DAYBEDS

VIZAGAPATAM, CIRCA 1690-1710

Inlaid throughout with trailing flowering vines, each with a pierced and scroll-carved top rail above a rectangular framed panel filled with slender turned spindles between turned uprights above a caned seat on turned and square section legs joined by similar stretchers, with handwritten labels 'BELUSARIUS/ CAPT. TOWNSHEND R.N., M.P./ IVORY AND EBONY/SOPHA ONE' and 'BELUSARIUS/ CAPT. TOWNSHEND R.N., M.P./ IVORY AND EBONY/SOPHA TWO', each with two late 18th century squab cushions, the upholstery distressed, chairs with variations in caning 41½ in. (106 cm.) high; 24¾ in. (63 cm.) wide; 71¼ in. (181 cm.) long (2)

£120,000-180,000

US\$190,000-270,000
€140,000-200,000

PROVENANCE:

Edward Harrison (d.1732), Balls Park, Hertfordshire and Governor of Fort St. George (Madras), 1711-17, acquired in India and recorded at Balls Park in an inventory of 1732, and thence by descent to his daughter Audrey, Lady Lynn and later Lady Townshend (d.1788), and thence by descent to her son

George, 1st Marquess Townshend (d.1807), and thence by descent to George, 2nd Marquess Townshend (d.1811) at Lansdowne House, Richmond Hill, recorded in an inventory of 1811.

John Townshend, 4th Marquess (d.1863) at Balls Park Hertfordshire, until around 1847-55 when moved to Raynham Hall, Norfolk.

Thence by descent.

LITERATURE:

December 15 1732. *An Inventory and Appraisment then began of the Household Furniture, Pictures, Linen, China, Cattle, Corn, Hay and other Effects belonging to the Honourable Edward Harrison Esq deceased late Governor of Fort St. George &c at his Seat of Balls in the County of Hertford*, private collection, Ms. H1/4/3, listed in 'The long Gallery', '12 Ebony China Chairs inlaid with Ivory, 2 Elbow Do, 2 Couches Do and squabs Bolsters and Pillows of Silk'.

An Inventory of Furniture, Fixtures &c Taken on the Premises, Richmond Hill the Property of the late Marquis of Townshend July 1811, PRO Ms. C107/39, listed on p.20 on 'The landing', 'Two Carved Couches ... with squabs and case'.

'Inlaid Ebony Furniture of the late Seventeenth Century', *Country Life*, January 22nd 1927, pp. 149-150.

Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp.176-178.





THE DATING AND RELATED SUITES

Extensive suites of seat-furniture are perhaps the rarest of all the various items of ivory-inlaid furniture produced on India's Coromandel Coast in the 18th century. Not only would they have been the preserve of the highest ranking members of the ruling establishment, but it was highly probable that such suites would have been divided within families or part sold when brought back to Europe in later years.

The suite offered here (lots 16 and 17) is of remarkably early date. It was acquired by Edward Harrison (d.1732) probably between 1711-17 while serving as Governor of Fort St. George, but quite possibly even earlier, between 1693 and 1707, when Harrison sailed to India and China as an officer of the East India Company. It was recorded in the inventory of Balls Park taken on Harrison's death in 'The Long Gallery', '12 Ebony China Chairs inlaid with Ivory 2 Elbow Do, 2 Couches Do and squabs Bolsters and Pillows of Silk'.

The general form of the daybeds relates to English models of around 1680-85, rectilinear, composed of turned elements and with exuberant pierced and scrolled crestings, while the inlay of meandering leafy vines issuing small flowers is of early type.

Thus the Harrison suite, comprising this pair of daybeds is extremely rare being the earliest known complete suite descended within the same family for some 300 years.

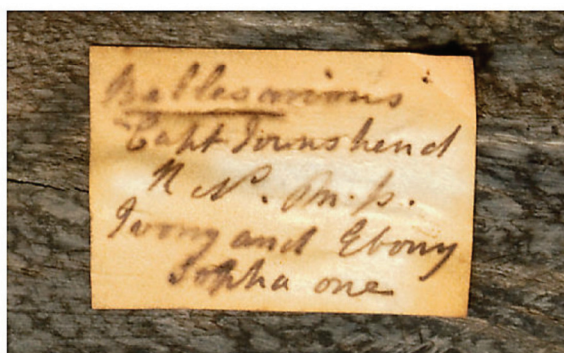
Of the few related suites known, foremost is the one at Charlecote Park, Warwickshire, consisting of just one daybed, eight side chairs and one armchair which was purchased in 1837 by George Hammond Lucy. This suite is of very similar form, the rectangular reserve in the back is caned but the inlay corresponds closely to the present lot, featuring the same distinctive lancet-shaped inlays to the turned rails. Lucy purchased the suite through his broker William Buchanan, from the dealer Samuel Isaacs of Regent Street (see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.177). Tradition relates that the suite had been a present from Queen Elizabeth to the Earl of Leicester, and was formerly at Kenilworth, reinforcing the mistaken but off-held 19th century belief that such furniture was of great antiquity.

A second suite comprising a daybed and three side chairs was bequeathed by the collector John Jones to the South Kensington Museum in 1882. Of later date than both the present lot and the Charlecote suite, the daybed features an oval panel in the back and scrolled legs in the form of hybrid beasts, which are set at angles and derive in shape from the so-called European 'horsebone' leg. In the case of the chairs the turned uprights are tapered and the seat frame is supported by rails, all features which conform with English chairs after 1690.

John Jones was a noted collector of French furniture but was also interested in acquiring furniture with Royal provenance, and it is likely that in acquiring this suite he was inspired by the erroneous 'Royal' provenance given to the Charlecote suite (*ibid*, pp.176-179).



The related suite at Charlecote Park, Warwickshire
Courtesy of Country Life Picture Library



Captain Townshend's handwritten label

GOVERNOR HARRISON'S SEAT-FURNITURE

THE PROPERTY OF THE PERSONAL REPRESENTATIVES OF
THE LATE 7TH MARQUESS TOWNSHEND OF RAYNHAM

~17

A SET OF FOURTEEN ANGLO-INDIAN IVORY-INLAID EBONY
CHAIRS

VIZAGAPATAM CIRCA 1690-1710

Including two armchairs, inlaid throughout with trailing flowering vines, each with a pierced scrolled top rail flanked by turned finials above a panel filled with three slender vertical rosewood spindles replacing cane between turned uprights inlaid with leaves and narrow tapering buds, above a caned seat on turned and square section legs joined by similar stretchers and with S-scroll feet, all but one with handwritten label (or fragment) 'BELISARIUS / CAPT. TOWNSHEND R.N., M.P. / ARMCHAIR EBONY AND IVORY', one armchair reduced in height in the back, pegged construction, the spindles replaced before 1717, minor variation in detail, some with batten carrying holes
The tall armchair 48 in. (122 cm.) high; 23 in. (58½ cm) wide; 22¾ in. (57½ cm.) deep
The side chairs 48 in. (122 cm.) high; 17¾ in. (45½ cm.) wide; 21¼ in. (54 cm.) deep (14)

£200,000-300,000

US\$310,000-450,000
€230,000-340,000

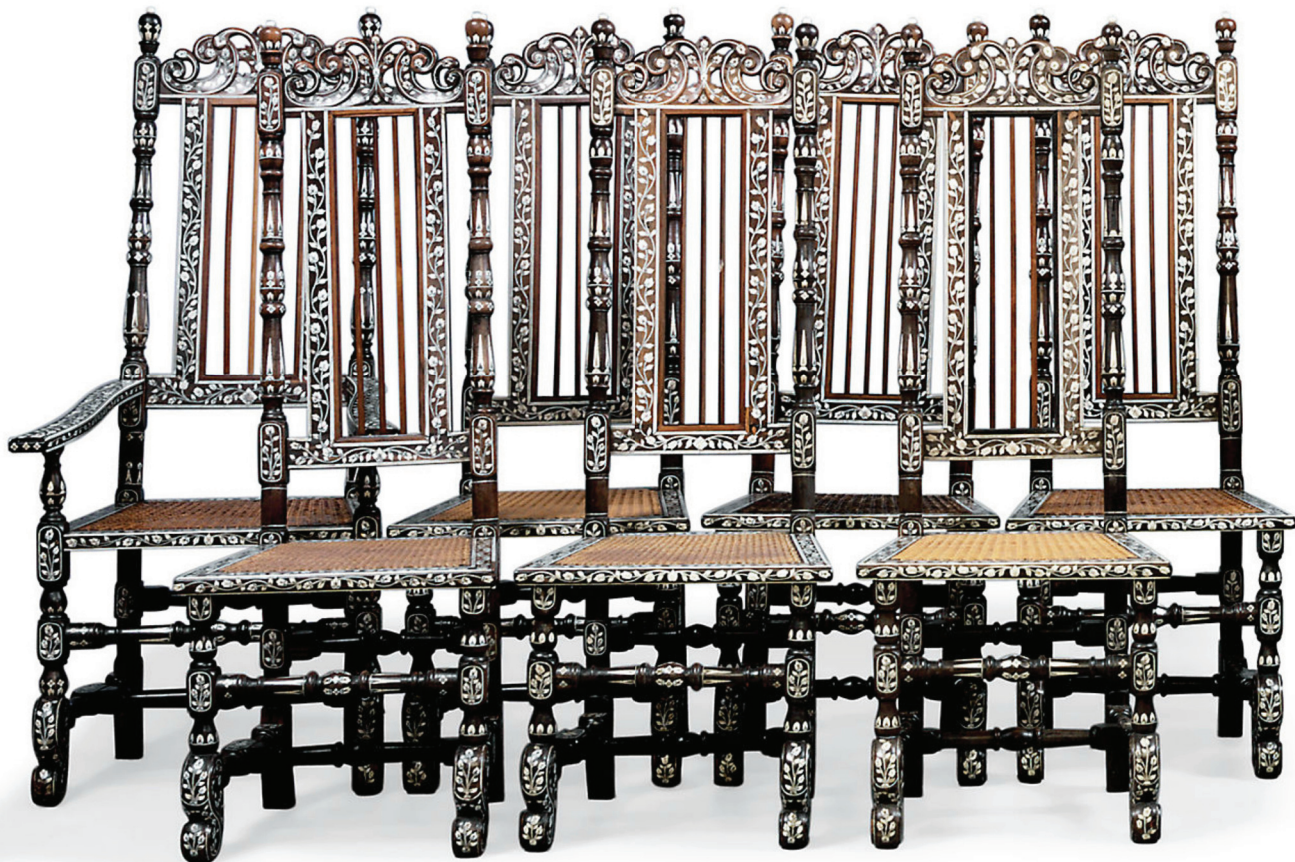
PROVENANCE:

Edward Harrison (d.1732), Balls Park, Hertfordshire and Governor of Fort St. George (Madras), 1711-17, acquired in India and recorded in an inventory of 1732, by descent to his daughter Audrey, Lady Lynn and later Lady Townshend (d.1788), and thence by descent to her son George, 1st Marquess Townshend (d.1807), and thence by descent to George, 2nd Marquess Townshend (d.1811) at Lansdowne House, Richmond Hill, recorded in an inventory of 1811. John, 4th Marquess Townshend (d.1863) at Balls Park Hertfordshire, until around 1847-55 when moved to Raynham Hall, Norfolk. Thence by descent.

LITERATURE:

December 15 1732. *An inventory and Appraisment: then began of the Household Furniture, Pictures, Linen, China, Cattle, Corn, Hay and other Effects belonging to the Honourable Edward Harrison Esq deceased late Governor of Fort St. George &c at his Seat of Balls in the County of Hertford*, private collection, Ms. H1/4/3, listed in 'The Long Gallery', 12 Ebony China Chairs inlaid with Ivory, 2 Elbow Do, 2 Couches Do and squabs Bolsters and Pillows of Silk'.
An Inventory of Furniture, Fixtures &c Taken on the Premises, Richmond Hill the Property of the late Marquis of Townshend July 1811, PRO Ms. C107/39, listed on. p.20 on 'The Landing', 'Twelve and Two Elbow Curious Antique Rosewood Chairs Cane Seats inlaid with Ivory, Flowers and engraved and Twelve Cushions and Dimity Cases to Ditto'. Raynham Hall, Norfolk, Country Life, Nov. 14th 1925, p.747, fig. 10, photographed in The Belisarius Room.
'Inlaid Ebony Furniture of the late Seventeenth Century', *Country Life*, January 22nd 1927, pp.149-150.
Oliver Hill and John Cornforth, 'Raynham Hall Norfolk', *English Country Houses, Caroline 1625-1685*, Suffolk, 1985, p.60, fig. 69, photographed in The Belisarius Room.
Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp.176-178, fig. 75.
Michael I. Wilson, *William Kent: architect, designer, painter, gardener, 1685-1748*, London, 1984, fig. 27, four chairs photographed on the staircase at Raynham Hall.





THE DATING AND RELATED SUITES

Extensive suites of seat-furniture are perhaps the rarest of all the various items of ivory-inlaid furniture produced on India's Coromandel Coast in the 18th century. Not only would they have been the preserve of the highest ranking members of the ruling establishment, but it was highly probable that such suites would have been divided within families or part sold when brought back to Europe in later years.

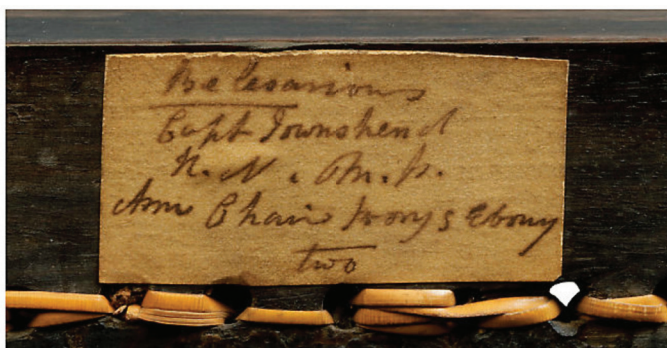
The suite offered here (lots 16 and 17) is of remarkably early date. It was acquired by Edward Harrison (d.1732) probably between 1711-17 while serving as Governor of Fort St. George, but quite possibly even earlier, between 1693 and 1707, when Harrison sailed to India and China as an officer of the East India Company. It was recorded in the inventory of Balls Park taken on Harrison's death in 'The Long Gallery', '12 Ebony China Chairs inlaid with Ivory 2 Elbow Do, 2 Couches Do and squab Bolsters and Pillows of Silk'.

The general form of the chairs relates to English models of around 1680-85, rectilinear and high-backed, composed of turned elements and with exuberant pierced and scrolled crestings, while the inlay of meandering leafy vines issuing small flowers is of early type.

Thus the Harrison suite, including this set of fourteen chairs is extremely rare being the earliest known complete suite descended within the same family for some 300 years.

Of the few related suites known, foremost is the one at Charlecote Park, Warwickshire, consisting of just one daybed, eight side chairs and one armchair which was purchased in 1837 by George Hammond Lucy. This suite is of very similar form, the rectangular reserve in the back is caned but the inlay corresponds closely to the present lot, featuring the same distinctive lancet-shaped inlays to the turned rails. Lucy purchased the suite through his broker William Buchanan, from the dealer Samuel Isaacs of Regent Street (see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.177). Tradition relates that the suite had been a present from Queen Elizabeth to the Earl of Leicester, and were formerly at Kenilworth, reinforcing the mistaken but off-held 19th century belief that such furniture was of great antiquity.

A second suite comprising a daybed and three side chairs was bequeathed by the collector John Jones to the South Kensington Museum in 1882. Of later date than both the present lot and the Charlecote suite, the daybed features an oval panel in the back and scrolled legs in the form of hybrid beasts, which are set at angles and derive in shape from the so-called European 'horsebone' leg. In the case of the chairs the turned uprights are tapered and the seat-frame is supported by rails, all features which conform with English chairs after 1690. John Jones was a noted collector of French furniture but was also interested in acquiring furniture with Royal provenance, and it is likely that in acquiring this suite he was inspired by the erroneous 'Royal' provenance of the Charlecote suite (*ibid*, pp.176-179).



Captain Townshend's hand written label

THE GOLDING AND RIDER BUREAU-CABINETS

THE PROPERTY OF A EUROPEAN FAMILY

18

A PAIR OF GEORGE II WHITE, BLUE AND POLYCHROME-
JAPANNED BUREAU-CABINETS

SIGNED BY JOHN GOLDING AND WILLIAM RIDER, PROBABLY
JOURNEYMEN IN GILES GRENEY'S WORKSHOP, CIRCA 1730

Each decorated overall with prunus blossom, chrysanthemum and other Japanese floral motifs, with rectangular moulded cornice painted with egg-and-dart above a dentilled frieze and a pair of mirrored doors with later plates in shaped panels surrounded by trellis-filled panels, enclosing a partly fitted interior of two adjustable shelves and pigeon-holes and four short walnut-lined drawers, the interior painted with gilt-speckled red wash to simulate *nashiji*, above a bureau section with hinged flap decorated with ornamental urns and vases surrounded by fruit and flowers, enclosing a fitted interior of pigeon-holes and walnut-lined drawers, one originally with divisions, and above four graduated walnut-lined drawers, on later bun feet, one long drawer on cabinet A inscribed in pencil 'GOLDING', one interior drawer of cabinet A signed 'GOLDING JOHN / WOODEN HEAD & C', another small drawer in cabinet A signed in pencil 'JOHN GOULDING', the underside of the bureau drawers of cabinet A inscribed in pencil one to eight and with corresponding red painted numerals inscribed on the pine carcass; cabinet B without numerals and with red wash on the pine carcass around the interior drawer section, one long interior drawer on cabinet B inscribed in pencil 'RIDER / RW', each bureau flap with a four-prong lock, one small upper drawer inscribed in pencil with various initials including 'JB' and 'W', the small interior drawers of the upper section of one (Golding's) inscribed '1G', '2G', '3G', '4G', the backboards black-painted, the varnish now yellowed 86½ in. (220 cm.) high; 45¾ in. (116 cm.) wide; 24½ in. (62 cm.) deep (2)

£350,000-500,000

US\$540,000-750,000

€400,000-560,000







A MAGNIFICENT PAIR OF BUREAU-CABINETS

This pair of white and polychrome-japanned bureau-cabinets is a fascinating and rare survival from the 1730s. Rare for being executed using a white japanned ground, the rarest of japanned 'colours' and rare for remaining as a pair of cabinets; they are fascinating for being signed by two unrecorded cabinet-makers, each of whom seems to have made one cabinet each. One is signed John Golding and the other William Rider, and each is made in a subtly different way, revealing the idiosyncrasies of the respective makers (see below). Whilst the master-maker is not known, it is highly likely that they emanated from Giles Grendey's Clerkenwell workshop, famed for furniture made for exportation. Characteristics which point to an attribution to Grendey include the distinctive shaping on the door panels and elaborate pattern of metalwork, seen on cabinets bearing Grendey's label (R. Edwards & M. Jourdain, *Georgian CabinetMakers*, London, 1955, fig. 50). Furthermore, Grendey's workshop must have been of a significant size and chairs bearing his label are sometimes found with initials which can be associated with craftsmen in his workshop. As there was a tradition in Grendey's workshop of marking pieces with the maker's name, it seems entirely plausible that Golding and Rider worked within that same tradition.

JOHN GOLDING: THE YOUNGER MAKER?

John Golding was christened in Sudbury, Suffolk, 22 October 1706. From 5 June 1722, he was apprenticed in London with the cabinetmaker, Edward Vernon, 'at a consideration of £10' (Guildhall Library: Joiners' Company Apprentice Binding, MS 8052/4, folio 137).

It was common for apprenticeships to be arranged through family connections: Edward Vernon's family came from Sudbury and there were three successive generations of Edward Vernons. Edward the younger had moved from Sudbury to London and became a Citizen and Plasterer and took twelve apprentices between the years 1660 and 1696 (*ibid.*, MS 8052/1 and 8052/2).

The youngest Edward Vernon (John Golding's master), became a freeman of the Joiners' Company by patrimony on 2 March 1701 (Guildhall Library: Joiners' Company Freedom Admissions, MS 8051/2, folio 85). Vernon did not serve an apprenticeship and therefore it is likely that he learnt his trade in his father's workshop. By Easter of that year he was located at the sign of 'The Hen and Chickens', on the north side of Long Acre, where he remained for the following twenty-five years (Westminster City Archive: St. Martin in the Fields, Long Acre Ward, Highway and Scavenger's Rates; Beard & Gilbert (eds.), *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 921).

On the underside of one drawer, Golding's signature appears alongside the inscription "wooden head". It is not known what this refers to but Adam Bowett has suggested that it may refer to the emblem of the workshop in which Golding was working at that time. Alternatively, it may have been his nick-name.

In 1726 (four years into John Golding's apprenticeship), Edward Vernon moved from his address in Long Acre. Whether or not Golding completed his apprenticeship with Vernon at another location is unknown. He did not become a freeman of London, but by the middle years of the eighteenth century the authority of the guilds had deteriorated and it was not uncommon for apprentices to become skilled in their chosen trade and thereafter refuse to work within the guild's regulatory system: it was increasingly perceived as being antiquated, expensive and most importantly, restrictive. Furthermore by the middle of the eighteenth century, those who could not afford to set up a business of their own often spent their working lives as journeymen. Because there are no known documents to indicate that Golding established his own business it must be assumed that he spent his working life as a journeyman, perhaps moving from workshop to workshop.

WILLIAM RIDER: THE EXPERIENCED MAKER?

William Rider, son of John Rider, was apprenticed to Gerrit Jensen from 6 February of 1693 (Guildhall Library: Joiners' Company Apprentice Binding, MS 8052/2, folio 201). Frustratingly little is known of William Rider other than that he was a Londoner and that his late father had been a Citizen of the City of London. If he was apprenticed in 1693, it is likely he was born around 1677, thirty years Golding's senior. Rider did not take the freedom of the City and it is not known if he completed his period of servitude in Jensen's workshop. There is of course the possibility that the William Rider recorded in Jensen's employ was father to another William Rider who may have been responsible for one of the present cabinets.

By the 1720s-1730s the areas in and around Covent Garden were inhabited by furniture-makers and some are well known because of their surviving furniture, for example the cabinet-makers Gerrit Jensen, Benjamin Goodison, Jean Guilbaud and Jacob Arbutnot, and the chair maker, Henry Williams. This group of prestigious furniture-makers gives an indication of the level of the quality of the trade in this part of London.

Because Jensen's (in St Martin's Lane) & Vernon's workshops (in Long Acre) were located close to each other, it is most likely that they were familiar. From 1701 until 1715, they were practically neighbours working in the same trade and both were members of the Joiners' Company (Westminster City Archive: St. Martin in the Fields, Long Acre Ward, Highway and Scavenger's Rates). Gerrit Jensen's workshops were located on the west side of St. Martin's Lane from 1693 until his death in 1715.

The idiosyncrasies of construction mentioned above point to makers from different generations, for example, the tops of the drawers on Golding's cabinet are flat: those on Rider's are rounded, associated with an earlier phase of cabinet-making. The small drawers on Golding's cabinet have neat dove-tails, Rider's have small cuts in the drawer fronts into which the dovetails are let in. Such tiny variations in detail are consistent with newer cabinet-making techniques that may have been learnt by Golding in Vernon's workshop.

THE 18TH CENTURY BRITISH TRADE IN EXPORT FURNITURE

It is of particular interest that the present cabinets were constructed & delivered as a pair, almost certainly to Spain or Portugal. Perhaps inspired by the exotic lacquer cabinets imported by the East India Companies which were usually made in pairs, it seems that pairs of cabinets were a peculiarly un-English concept and that they were almost always made for export. Amongst the famed output of London's export trade was a pair of scarlet and gilt-japanned bureau-cabinets included in furnishings commissioned by the Duke of Infantado around 1730 and latterly at the Castle at Lazcano, Northern Spain. These were delivered by the celebrated Clerkenwell cabinet-maker Giles Grendey (d. 1780). The same floral-patterned enrichments on the present pair of cabinets feature on a closely related japanned and temple-pedimented cabinet bearing the label of Giles Grendey (R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, fig. 50). Such cabinets may have been amongst the furniture amounting to a thousand pounds that was packed for exportation in 1731 when lost in a fire on the premises of Grendey, who was famed as a 'great Dealer in the Cabinet Way'.

Other pairs of bureau-cabinets include a gilt-gesso pair, by an unknown maker: 'The master of the Royal Portuguese Cabinets', one sold anonymously, Sotheby's London, 3 June 1977, lot 93 and its pair sold anonymously, Christie's London, 4 July 2002, lot 100. A pair of German red and gilt-japanned bureau-cabinets with japanned panels in the upper part, was sold anonymously, Christie's New York, 24 October 1984, lot 208. Ronald Phillips Ltd in 2008 advertised a pair of George I red and gilt-japanned bureau-cabinets, one of which is labelled John Belchier.

The prototype for this floral japanning, in the fashion detailed in Messrs. J. Stalker and G. Parker's, *Treatise of Japanning and Varnishing* (1688), is a group of late 17th century cabinets associated with one recently acquired from Witcombe Park, Gloucestershire by The Holbome Museum of Art in Bath and thought to have been commissioned by Sir Michael Hicks (d. 1710) (D. Beevers (ed.), *Chinoiserie in Britain*, Brighton, 2008, no. C5).

THE ORIENTAL & CLASSICAL ICONOGRAPHY

These George II japanned and mirrored book-cabinets, with their 'French' bureau / dressing-tables incorporated in 'commode' drawer-chests, were intended for the window-piers of an early eighteenth century reception / dressing-room. They are 'flowered' to harmonise with the so-called 'India' fashioned lacquer and porcelain furniture of such rooms that evoked a *ver perpetuum* (everlasting Spring) as associated with Arcadia's Nature deity Venus and the festive Spring deity Flora. Here the flowers are painted as if enamelled in Chinese tablets and, appropriate for Morning Rooms, serve to recall Aurora, the 'bringer of joy' and dawn companion of the sun-deity Apollo. The flowers and flowering shrubs are dispersed in railed Chinese gardens that are decked with vases and bough-pots; while their mosaiced compartments are framed in dark blue and railed in Chinese / Grecian ribbon-trellis. Designed in the Roman fashion, as popularised by publications such as B. Langley's, *The City and Country Builder's and Workman's Treasury of Designs*, 1740, their Ionic dentilled cornices, in place of Roman sacred urns, would have been dressed with Chinese porcelain vases. The mirrors' watery glasses, serving as sun-disc light reflectors, are serpentine in Cupid-bows, according to the French 'picturesque' fashion, and in harmony with the bureaux' Chinese- fashioned cartouches, whose triumphal-arched ends have flowered spandrel medallions. They are further enriched with ormolu 'bronze' bas-reliefs, that are fretted in the 'picturesque' manner and labelled with Venus shell 'badges' enclosed in water-scalloped, reeded and acanthus-wrapped cartouches.

We are grateful to Laurie Lindey for her assistance in preparing this catalogue note.



A PAIR OF BLAEU GLOBES

Δ19

A LARGE PAIR OF DUTCH 26 IN. (68 CM.) LIBRARY GLOBES

WILLEM JANSZON BLAEU (1571-1638), AMSTERDAM, THE
TERRESTRIAL CIRCA 1630-45, THE CELESTIAL CIRCA 1630

The terrestrial bearing four cartouches, three in the Southern hemisphere, the Advice to the Reader signed *Guiljelmus Blaeu* and dated 1622, the Dedication to the States General and Prince Maurice of Nassau, as called for by van der Krogt (state 3), engraved brass meridian, and paper horizon ring; the celestial with axis through the celestial pole, the address to the reader headed by a portrait of Tycho Brahe, made out for the year 1640 and signed *Guiljelmus Blaeuw* (van der Krogt state 3), engraved brass meridian with hour dial and original hand-pointer, paper horizon ring; the matching contemporary oak and walnut stands with cup-and-baluster legs joined by cross-stretchers with moulded platforms, centred by the supports for the globes and concealing castors, one triangular, the other circular 40½ in. (103 cm.) high; 35 in. (89 cm.) diameter [overall] (2)

£100,000-150,000

US\$160,000-230,000

€120,000-170,000

PROVENANCE:

Acquired by Henry Percy, 9th Earl of Northumberland (1564-1632) in circa 1630-32. Thence by descent at Petworth House, Sussex, until acquired from Lord Egremont in 1968.

Sold Christie's, London, 12 December 1985, lot 134.

LITERATURE:

P. van der Krogt, *Globi Neerlandici: The production of globes in the Low Countries*, Utrecht, 1993, BLA V.123, p. 522.

T. Campbell, 'A Descriptive Census of Willem Blaeu's Sixty-Eight Centimetre Globes' *Imago Mundi*, vol. 28, 1976, pp.21-50. no. 16.





Henry Percy (1564-1632), 9th Earl of Northumberland (19th century engraving after the portrait by Van Dyck)



(detail of celestial globe)

WILLEM JANSZOOM BLAEU

Willem Janszoon Blaeu (1571-1638) is regarded as the father of modern western globe-making. Not only did his firm start globe production as a viable commercial enterprise, the globes from his forty-year career are amongst the very finest and most beautiful ever published.

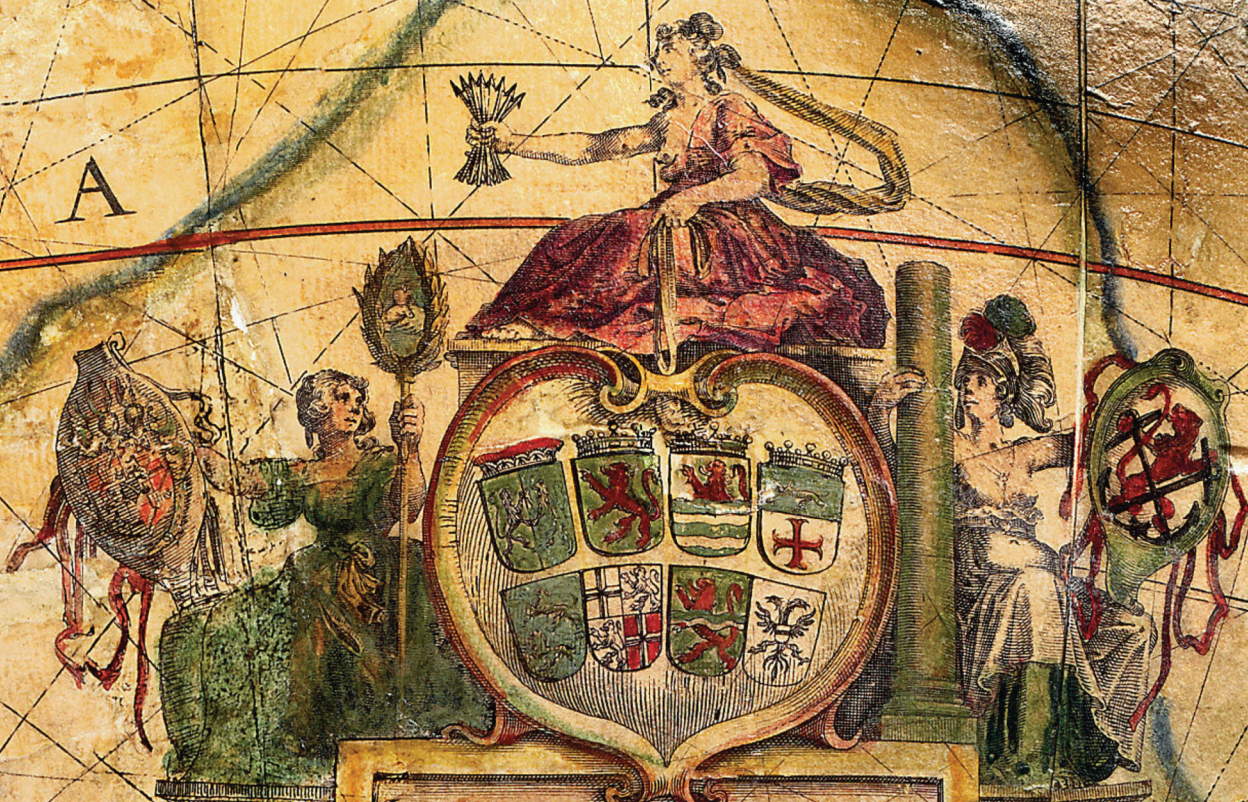
Over the winter of 1595/6 Blaeu stayed with the renowned Danish astronomer Tycho Brahe (1546-1601) at his observatory in Urienborg. Brahe (whose portrait crowns the cartouche to the celestial globe) was the leading astronomer of his day and the first in the West to produce an entirely new star catalogue since Ptolemy. Brahe was completing his star catalogue at the time of Blaeu's stay and on his return to Alkmaar, Blaeu made for Adriaan Anthonisz a 34 cm. diameter celestial globe, based on Brahe's as yet unpublished information.

In 1598/9 Blaeu settled in Amsterdam. It was here that he established his hugely successful publishing company which, throughout the course of the 17th century, would issue not only globes but maps, books, atlases and planetaria. Blaeu's 68 cm. globes were made in response to the 53 cm. pair issued by the Hondius firm in 1613. Their preparation was announced in 1614, and when finished in 1616 were presented to the States General, who awarded an honorarium of 50 guilders. They would remain the largest globes in production for over 70 years, until Vincenzo Maria Coronelli (1650-1717) issued his 110 cm. pair in 1688. They would go on to be republished three times during the 17th century, and incorporate important discoveries from the voyages of LeMaire, Buiton, Baffin, amongst others. Most of these additions were not worked into Blaeu's smaller globes: an indication that he considered this large pair his most important work. As van der Krogt states "[t]his globe pair confirmed Blaeu's reputation as the greatest globe manufacturer in the world".

HENRY PERCY, EARL OF NORTHUMBERLAND

The current pair was acquired by the 9th Earl of Northumberland, Henry Percy (1564-1632), often referred to as the 'wizard earl' for his patronage of natural philosophers and keen interest in matters alchemical and astronomical. His interest in cartography is well documented, and he took a Molyneux globe of 1592 with him to the Tower (it still survives at Petworth House). Wallis in *Geographical Journal*, vol. 12, p.310, suggests the pair were acquired in 1622: the date is probably taken from the advice to the reader cartouche on the terrestrial. Van der Krogt (1993) gives publishing dates of c.1630-45 suggesting they were acquired towards the end of Northumberland's life. Being the third state of Blaeu's terrestrial the current example is of much greater scarcity than the final state printed in 1645/8 and after Blaeu's death (such as the liechtenstein pair sold at Christie's Amsterdam, 1 April 2008, EUR 793,850); van der Krogt records only 14 examples of this third state.

A



ILLVSTRISSIMIS, POTENTISSIMIS, CON-
SVLTISSIMISq; DOMINIS, DOMINIS GE-
NERALIBVS FÖEDERATARVM BELGICÆ
REGIONVM ORDINIBVS, PATRIBVS PA-
TRIAE, DOMINIS SVIS CLEMENTISSIMIS:

Nec non

Illustriſſimo & Excellentiſſimo Principi ac Domino,
Domino Mauritio a Naſſau, nato Principi Vraniae, Comiti
Naſſavie, Cantuariæ, eliboci & Marchioni Veræ & Flisings;
Domino Fami Sancti Viti, Daelsburgi, Graviæ & Equiti No-
biliſſimo Ordinis Cartherij, Gubernatori Gelriæ, Hollandiæ,
Zelandiæ, Ditionis Trajectinæ, Tranſilulanæ & ſupremo
Oceani Belgio, Archithaſalæ & Patriæ libertatis Vindici
ac Propugnæ Fortiſſim. liſſimo, feliciliſſimo:

Itemq;

Ampliſſimis Prudentiſſimiſq; Dominis, Dominis rer in mari-
marum per vandem Belgicam Conſiliariis, atq; præſectis,

*Domini ſibi perpetuo cultu et obſequio proſequenda ſua hoſce caeleſte et Orbis
terræ Globos accuratus pleriq; qui hæc in, æſterniſſis, q; L.M.D.C.O.*

Humiliſſimus eliens, Guilielmus Blæu



ADRIAEN DE VRIES'S
*MYTHOLOGICAL FIGURE SUPPORTING
THE GLOBE*

A BRONZE RE-DISCOVERED



THE PROPERTY OF A GERMAN NOBLE FAMILY

20

A BRONZE MYTHOLOGICAL FIGURE SUPPORTING THE GLOBE

BY ADRIAEN DE VRIES (DIED 1626), 1626

Depicted wearing vine leaves in his hair, standing with his legs astride and hunched forward; with his arms upraised and supporting the globe; a tree trunk support by his proper left leg entwined with grapevines and with pan pipes hanging from it; all on an integrally cast square plinth decorated in shallow relief with leaves and flowers; signed and dated on the edge of the plinth 'ADRIANVS FRIES 1626'; areas of oxidation; minor repairs; the globe probably a 17th century replacement
43 in. (109 cm) high

£5,000,000-8,000,000

US\$7,600,000-12,000,000

€5,700,000-9,000,000

PROVENANCE:

Probably Margarethe Leopoldine, Gräfin Colonna von Fels (b. 1667), and installed in the gardens of the family home where it is visible in situ in an engraving of the house dating from circa 1700, and thence by descent.

COMPARATIVE LITERATURE:

F. Baldinucci, *Notizie (1681-1728)*, reprinted 1846, F. Ranalli ed., p. 580.

J. Böttiger, *Bronzarbeiten af Adrian de Fries i Sverige, särskild a Drottningholm*, Stockholm, 1884.

E. B. Cahn, *Adriaen de Vries und seine kirchlichen Bronzekunstwerke in Schaumburg, Rinteln*, 1966.

Lars Olof Larsson, *Adrian de Vries, ADRIANVS FRIES HAGIENSIS BATAVVS 1545-1626*, Vienna and Munich, 1967.

Essen, Kulturstiftung Ruhr, Villa Hugel, *Prag um 1600 - Kunst und Kultur am Hofe Rudolfs II*, 1988.

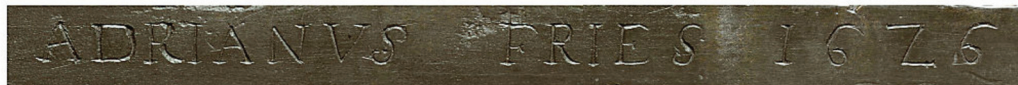
L. O. Larsson, *European Bronzes 1450-1700*, Stockholm, 1992, nos. 27-39, pp. 73-107.

Amsterdam, Stockholm, Los Angeles, Rijksmuseum, National Museum and the J. Paul Getty Museum, *Adriaen de Vries, 1556-1626 - Imperial sculptor*, 12 Dec. 1998 - 9 Jan. 1999.

M. Olsson and E. Tiberius Muren, 'From dragoon stables to sculpture museum: the Museum de Vries at Drottningholm' in *The Sculpture Journal*, XIV (2005), K. Eustace ed., pp. 86-89.

Eliska Fucikova, 'Adriaen de Vries, Die Prager Burg und das Waldstein-Palais', in *Studia Rudolfs*, 6, 2006, Lubomir Konecny and Beket Bukovinska eds.

J. Bassett, *The Craftsman Revealed - Adriaen de Vries, Sculptor in Bronze*, Los Angeles, 2008.



Detail of signature









Portrait of Adriaen de Vries (?), circa 1595, by Hans von Aachen (1552 – 1615)
Photo courtesy of Tomasso Brothers Fine Art

ADRIAEN DE VRIES: CAREER AND PATRONS

The recent discovery of this *Mythological Figure Supporting the Globe* is a hugely significant event, bringing to light, as it does, a major, unrecorded bronze executed in the final year of the life of its creator, Adriaen de Vries. The bronze has stood unrecognised atop a column in the centre of a pool in a schloss courtyard for at least 300 years where it is recorded in an engraving of circa 1700.

Although, in his maturity, Adriaen de Vries was considered to be the most important sculptor working in bronze in all of Europe, his celebrity rapidly declined after his death. As pointed out by Lars Larsson (Amsterdam, *op. cit.*, p. 90), de Vries was at a disadvantage in that he worked the whole of his life away from his country of origin, the Netherlands (where patriotism might have aided his cause), and the centres where he produced his most important commissions such as Prague and Augsburg, did not have the equivalent of a Giorgio Vasari, whose chronicles of the *Lives of the Painters, Sculptors and Architects* did so much to promote the reputations of the artists included in that work. The ravages of the Thirty Years' War (1618-1648) also meant that many of de Vries's sculptures were removed from their original locations. However, his reputation began to improve in the 19th century with the publication of his bronzes in Sweden in 1884 (Böttiger, *op. cit.*) and more recently, there has been a monograph by Lars Olaf Larsson published in 1967, and an important exhibition in 1998-1999, held jointly by the Rijksmuseum in Amsterdam, the National Museum in Stockholm and the J. Paul Getty Museum in Los Angeles. The result of this modern scholarship has been to restore de Vries to his rightful place as one of the most original and successful sculptors of the late Mannerist period in Europe.

Adriaen de Vries was born in the Hague circa 1555 and probably trained as a goldsmith in his native city before travelling to Florence. He is first recorded in the studio of Giambologna, court sculptor to the Medici, in 1581, when he is referred to as 'm:ro Adriano orifice fiammingo' (Master Adriaen, Netherlandish goldsmith; *ibid.*, p. 15). He is thought to have assisted with the bronzes for the Grimaldi Chapel in Genoa, although this is not confirmed by documentary evidence. By the spring of 1586 he had moved to Milan, to work as the principal assistant of Pompeo Leoni where he worked on bronzes for the High Altarpiece of the Escorial, outside Madrid. He next progressed to being court sculptor to Carlo Emanuele I, Duke of Savoy although his stay in Turin, the duke's capital, proved to be brief.

In 1589, de Vries's career took a decisive turn, when his talents were requested by the Holy Roman Emperor, Rudolf II, and he was 'loaned' to Rudolf by the court of Savoy. He travelled to Prague in the summer of that year and in this first Prague period he executed at least two large bronzes for the Emperor, including the monumental *Mercury and Psyche* of 1593 (Paris, Musée du Louvre). In 1595 and early 1596 he returned to Italy, where he studied some of the most important antiquities of the day and in the late 1590s he produced two of his most celebrated works, two large multi-figure fountains for the Maximilianstrasse in Augsburg, the *Mercury* and *Hercules* Fountains.

In 1601 de Vries appears to have returned to Prague when he was appointed *Kammerbildhauer*. From this point on he was principally employed by Rudolf II, the most important patron of the arts in Europe at the time, until the latter's death in 1612. Although he remained a member of the household of Rudolph's successor, Matthias, he did not receive any commissions from the new emperor and began working for private patrons.

The most significant among these was the great military commander Albrecht von Wallenstein (1583-1634). Born to an impoverished branch of an old noble family, Wallenstein became a soldier, and allied himself with the Hapsburg Holy Roman Emperors. A charismatic figure, his armies would eventually become such a powerful force in the Thirty Years' War that the emperor feared Wallenstein was plotting to overthrow him and Wallenstein was eventually charged with treason and assassinated.

However, before this untimely end, Wallenstein had had a meteoric rise, accumulating land and becoming, successively, an imperial count palatine (1622), a prince (1623), Duke of Friedland (1625) and Duke of Mecklenberg (1627). To emphasise his rising social status he became a patron of the arts and built the Wallenstein Palace in Prague (1623-30), a magnificent structure built around four courtyards which was meant to rival Prague Castle itself. It remained in the family until 1945, and today houses the Czech Senate, while the riding school houses part of the National Gallery.

Part of the palace complex included formal gardens and for these Wallenstein commissioned Adriaen de Vries to create a series of statues. These were later looted by the occupying Swedish forces and were taken to Sweden where they remain at Drottningholm Palace, the private residence of the Swedish royal family. Created over a number of years, these bronzes represent perhaps the last important commission executed by de Vries before his death. To underline the erudition of the patron, the bronzes are based on classical subjects such as the *Laocoon*, *The Wrestlers* and *Neptune*, and the modelling of each is highly impressionistic. A recent re-examination of the Wallenstein bronzes, now housed in a specially designed museum at Drottningholm (see Olausson and Muren, *op. cit.*), confirms the close stylistic similarities between the present bronze and those in Sweden. The foliate and floral decoration on the base, for example, is identical to a number of bronzes there, such as the group of *Venus and Adonis*. Although there is, to date, no documentary evidence to prove that the present bronze was also commissioned by Wallenstein, the subject, the style and the date all suggest that this could also have been destined originally for the Wallenstein Palace in Prague.

Adriaen de Vries died and was buried in Prague in the Church of St. Thomas on 15 December 1626. He had had a successful career financially, and his executors spent much of the following year settling his estate. Among his assets we know that a number of bronzes were left in his studio and these were sold to benefit his heirs (documents reproduced in Amsterdam, *op. cit.*, pp. 297-298, nos. 19 and 20). Unfortunately, no document has come to light thus far which itemises these bronzes so we have no way of knowing if the present figure was among them. However, the fact that the bronze dates from the year of his death and was *not* among those bronzes looted by the Swedish armies during the *Ransack of Prague* in 1648 suggests that it might already have left the city. The fact that the globe is also made from a slightly different alloy (see below under 'Casting and a Technical Analysis') might suggest that the bronze remained unfinished in de Vries's studio at the time of his death, and that the globe was commissioned by the person who subsequently bought the bronze. Certainly by the time it appears in the engraving of the vendors' home circa 1700, it already had a globe, only 75 years after its date of production.

ICONOGRAPHY AND POSSIBLE EARLY HISTORY

The iconography of this bronze group is unusual in that it appears to include elements from more than one mythological narrative. A male figure carrying a globe immediately suggests Atlas or Hercules, although both these figures are normally represented as more mature men with beards. The grapevines on the tree stump and the pan pipes are associated with Bacchus and his cult, but there is nothing among the stories of Bacchus that includes a globe. It is possible that it represents an unusual conflation of the stories of *Hercules Supporting the Globe* and *Hercules at the Crossroads*. In this interpretation the pan pipes and grapes represent the path of sin and indulgence, while the wreath in the figure's hair could be a victor's wreath, having chosen the path of righteousness.

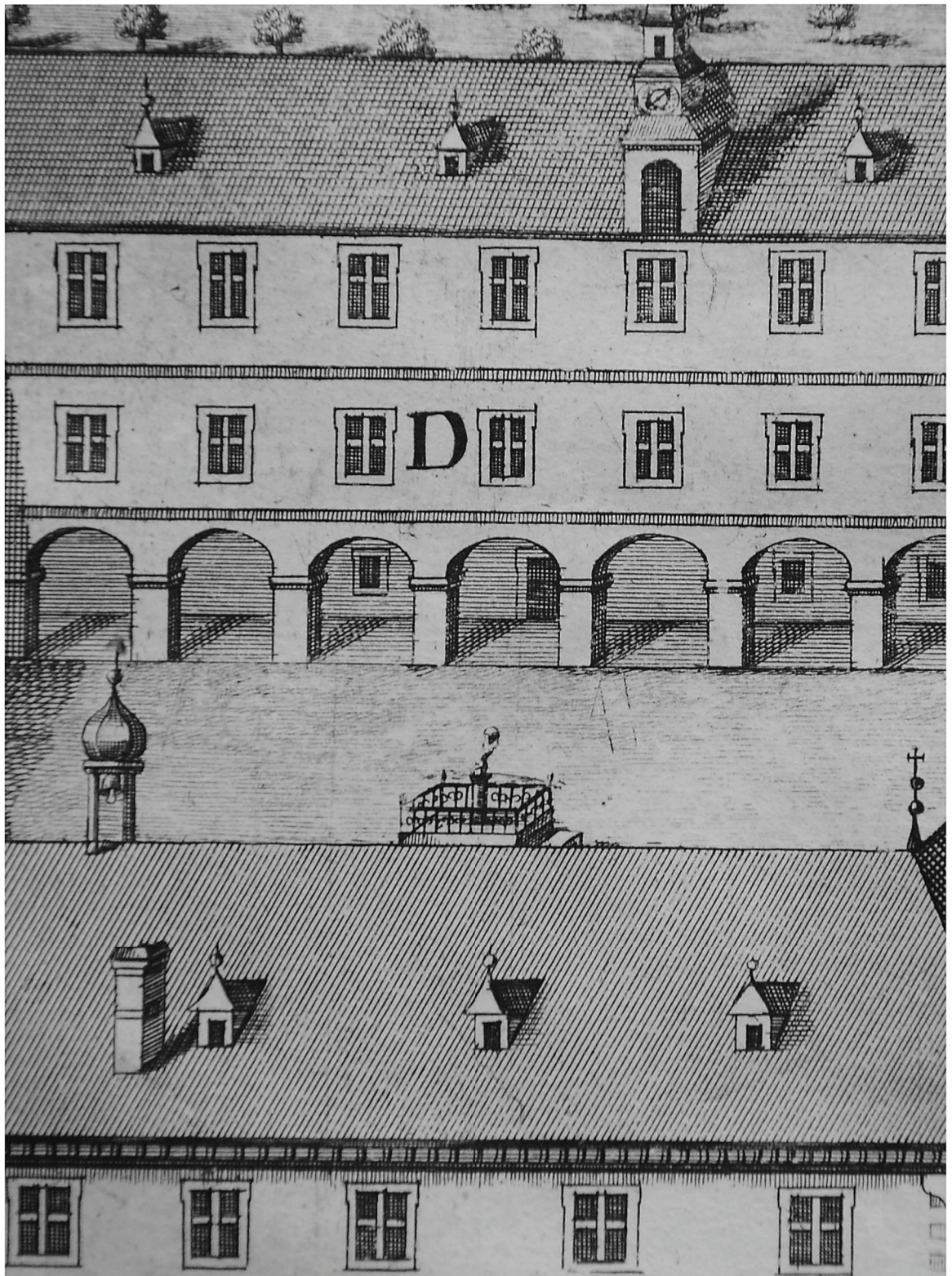
While many of de Vries's subjects are obscure - including the theory that the *Dancing Faun* in the J. Paul Getty Museum is actually an *Allegory of Hermetic Wisdom* (*ibid.*, no. 32, pp. 201-203) - it is possible that the subject of the present bronze was changed late in the process of creation. Was the figure originally intended to be a Bacchus or bacchic figure which was transformed into an Atlas by the substitution of a globe for the original attribute - perhaps a barrel or a wine skin? If the bronze was unfinished at the time of the artist's death and was sold to someone other than the original patron, it is possible that the new owner asked for a globe to be created as a more classic or 'noble' subject to adorn a courtyard. Frits Scholten has suggested (personal communication) that the intermediate size of the bronze might indicate that it was meant for a multi-figure fountain that was left incomplete at the time of de Vries's death. In this scenario it would likely have been one of three or four figures whose upraised hands supported a further basin. The subsequent addition of the globe would have made it a more autonomous object.

Another theory regarding the origin of this composition has been suggested by Eliska Fucikova (personal communication). It is known that Rudolf II commissioned de Vries to execute 10 statues for the *Neue Saal* in Prague Castle in 1611 which were never cast in bronze. Among these, one of the groups was a 'Favon wie Er traget Bachum' ('Faun Carrying Bacchus'; document transcribed in Fucikova, *op. cit.*, Anhang 1, p. 33). Fucikova suggests that the present bronze could have been a re-working of this composition. The 10 statues, which were executed in plaster, were part of a decorative scheme that remained at Prague Castle until a remodelling of the mid 18th century when they disappeared. Fucikova's theory is that the original *Faun* of 1611 may have been familiar to a courtier through the plaster example in the castle or a *bozzetto* in de Vries's studio. The courtier might then have asked de Vries to execute an example in bronze at the end of the sculptor's lifetime.

Unless further documentation comes to light, the earliest history of this bronze cannot be known with certainty. To date, the first known reference to it is in the form of an engraving dating from circa 1700 where it is clearly visible, surmounted by a globe and standing atop a column in the same location that it was found before coming to auction. In this first engraving the column appears to be on a square plinth, and is surrounded by a wrought iron railing. It does not appear to include a basin of water, although the scale of the engraving makes this difficult to ascertain. The house was remodelled in the 1720s and a second engraving executed shortly thereafter shows the bronze even more clearly. The iron railing has now disappeared, and the column stands in the middle of a square pool of water, the arrangement which existed until the recent discovery of the bronze and its importance was recognised.

There is no record as to how the bronze made its way from Prague - where it was certainly cast - to this later location. However, an ancestor of the vendors married a woman named Margarethe, Gräfin Colonna von Fels. She was a member of a prominent family from Bohemia and, in fact, her great-grandfather Leonhard, Freiherr Colonna von Fels had participated in the Defenestration of Prague in 1618. It seems likely, therefore, that the bronze came with Margarethe, possibly as part of her dowry, to the family of the vendors in the late 17th century.





Engraving of circa 1700 showing the present bronze figure in the same location in which it was discovered in 2010







CASTING OF THE BRONZE AND A TECHNICAL ANALYSIS

The present figure was cast in two pieces, with the main figure cast integrally with the base, and the globe cast separately. Several x-rays taken of the bronze indicate that the large square iron peg protruding from the underside of the base is, in fact, the original armature, which runs up through the tree trunk, into the upper left thigh and into the torso. Smaller bars run down the two legs and the core is still contained in the main cavity of the bronze. This proves that, like most of de Vries's works, the present bronze was cast by the direct lost wax process and is therefore unique.

With the direct lost wax process (as opposed to the indirect process which permits the sculptor to cast in multiples) a core is built up around an armature which provides the basic form for the composition. Over this core, a wax layer is applied with which the surface details of the bronze can be easily modelled. The figure is then encased in a further fire-resistant material and the whole is heated in order to dry the core and melt out the wax. The original model is therefore lost at this point. Molten bronze is poured into the gap left by the wax and, once cool, the casing is broken off. The bronze then has any extraneous bits of bronze filed off, flaws are patched or repaired, and the surface is patinated.

Despite the fact that he seems to have trained as a goldsmith, Adriaen de Vries was considered by his contemporaries to be a master modeller, and the details of the present bronze are almost entirely executed in the wax, evidence of the skill of the founder. Even the fine details of the foliage on the base have not been chased after coming out of the mould, but accurately reflect the work executed by de Vries in the original wax model. It is not known with certainty where de Vries cast his bronzes at the end of his life. Until 1620, de Vries was living in Prague Castle and is thought to have used the Imperial foundries, which had been bolstered by the arrival of a specialist founder, Martin Hilliger, in 1602 (Amsterdam, *op. cit.*, p. 23). In 1620, de Vries moved to a house he had bought in Mala Strana (the 'Small Side' of Prague) which still exists and which had room for a large workshop on the ground floor, but it is probable that he was still using the Imperial foundry for the final casting.

Inevitably, some difficulties were experienced in the casting process of the present bronze, and it was necessary to patch several flaws, notably on the sides of the figure's lower right leg. Swelling of the core material due to dampness has pushed these patches out marginally, so that they are evident in a way they would not have been at the time of execution. In addition, the founder had difficulties with the raised right hand. If one considers that the bronze would have been upside down at the time of casting, the narrow fingers at the very bottom of the mould are an obvious area where the molten bronze might have had difficulty flowing. It seems that the first three fingers, and possibly also the thumb, were only partially filled with bronze after the first pouring. It was therefore necessary for de Vries, in conjunction

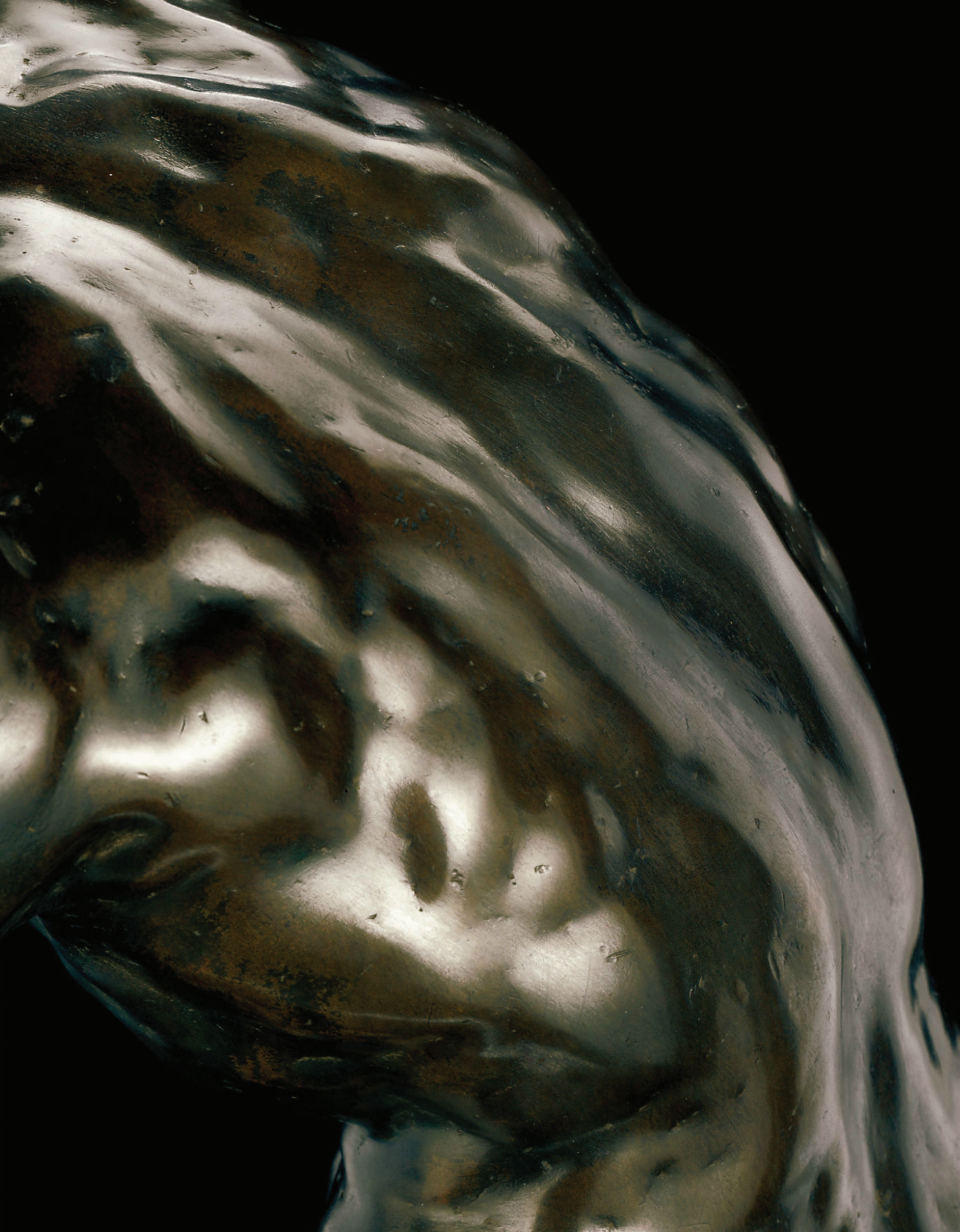
with the founder, to resort to a second pouring to correct this larger flawed area. A new mould would have been formed around the flawed original fingers and a second batch of molten bronze poured into it. The seam between the first and second pourings is faintly visible when examining the hand from the top.

In recent years, the scientific analysis of bronzes has advanced significantly, including the gradual accumulation of data relating to alloys used for casting. A number of works relating to de Vries's bronzes have been published, and in his chapter 'X-ray Fluorescence Alloy Analysis', David Scott notes that de Vries is unusual among sculptors working in bronze in the 16th and 17th centuries for maintaining a consistency in the alloy he used (Bassett, *op. cit.*, pp. 21-33). Bronze is made up principally of copper, along with tin, zinc and other elements including lead, all of which affect how the alloy pours, the extent to which it can be worked after coming out of the mould, and the patinas which can be created. Among most founders of the time, the alloys they used followed a basic pattern, but the proportions could vary widely depending on the materials that were available at the time of casting.

The analysis of the alloys used for de Vries's bronze indicate that he used the same, quite unusual, alloy from the time of his first known independent works in the 1590s until his death in 1626. This alloy had the 'expected' amount of copper - roughly between 80% and 90%. However it had a quite high tin content and an almost total absence of zinc. Combined with the relatively low levels of lead, this would make the final alloy extremely hard.

X-ray fluorescent analysis (XRF) of the present bronze, carried out in five places on the figure and three places on the globe, give interesting results. Although the average copper content was lower, and the average tin content was higher than in most other bronzes by de Vries, this can be explained by the fact that XRF analysis only analyses the surface content and, as Scott points out (*ibid.*, p. 25), such skewed readings may be the result of 'inverse segregation'. This is a process whereby the tin-rich phases of the alloy rise to the surface during cooling. More importantly, all of the readings taken from the main figure indicate only trace elements of zinc (between 0.1% and 0.2%) which is entirely consistent with de Vries's known 'personal recipe', and quite different from most other sculptors working in bronze at this time.

Results from the globe show similar levels of copper and tin but, significantly, levels of zinc between 3.8% and 5.3%, and levels of lead between 8.1% and 18.2%. This would suggest that the globe was cast at a different time or in a different foundry. It is, however, consistent with other alloys of the period, and does not suggest a much later date of production in the 19th or 20th centuries (Rupert Harris, personal communication).





Les Forgerons, circa 1875, bronze relief cast by Auguste Rodin (1840-1917)
Photo courtesy of Shepherd Gallery, New York

THE MODERNITY OF ADRIAEN DE VRIES'S *ALTERSTIL*

Regardless of its earliest history, the present bronze figure is important for being possibly the last fully autograph work by Adriaen de Vries, and represents him at his most highly developed *Alterstil* (literally 'old style', but more accurately a style - usually quite loose and spontaneous in feeling - that develops in old age). Although early works by the artist such as his bust of Rudolf II of 1603 (Kunsthistorisches Museum, Vienna; illustrated in Larsson, *op. cit.*, fig. 67) betray his training as a goldsmith, de Vries developed a highly distinctive and impressionistic style in his later years, as did other artists such as Michelangelo, Titian and Rembrandt. This late style reflects his growing interest in the blurring of outlines and the play of light on the surfaces of his bronzes, and it gives to these works an immediacy that is lacking in many of the highly finished works he produced for the imperial court. It reached its apogee in the bronzes that he designed for the formal gardens of the Prague palace belonging to Albrecht von Wallenstein.

The bronze offered here displays these characteristics in abundance. As with so many of his later bronzes, de Vries used as his inspiration an antique prototype, in this case the celebrated *Belvedere Torso* which he would have studied during his visit to Rome in 1595. The forward curve of the muscular back, and the splayed angle of the legs both clearly recall the antique marble. However he has transformed the more static marble fragment into an energetic figure striding forward. The elongated limbs and the elegant arrangement of the fingers of the present bronze - notably on the proper left hand - give the figure the air of a dancer, particularly when viewed without the globe. In this respect de Vries's late work finds many parallels with the work of the painter El Greco, who was a near exact contemporary. Although living at a great distance from each other, both men were artists of huge originality and seem to have worked independently toward many of the same ideals. Both were more interested in the impact of the abstracted



Vulcan's Forge, 1611, bronze relief by Adriaen de Vries
Photo courtesy The Bayerisches Nationalmuseum, Munich ©

human form than in conventional realism. The rippling musculature, for example, of the male nude figures in El Greco's *Laocoon* (National Gallery, Washington) is directly comparable to de Vries's late works. The figure to the extreme left of the painting in particular displays this same musculature, as well as the overall body proportions including the pinched waist and short, wide ribcage evident in the bronze offered here.

Other artists more readily accessible to de Vries had also shown a fascination with strong silhouettes and the abstracted treatment of the human form. Michelangelo, whose works would have been available to de Vries both during his time in Giambologna's workshop in Florence in the 1580s and during his visit to Rome a decade later, sacrificed accuracy for the beauty created by the undulating outlines and surfaces of the male nude. In his *Studies for the Crucified Haman* of circa 1511 (British Museum, London,

reg. no. 1895, 0915.497), the sensuous but illogical outlines of the torso and the exaggerated treatment of the musculature betray a delight on the part of the artist in the almost tactile nature of the subject. The *Mythological Figure Supporting the Globe* shares this fascination, notably through the abdomen, torso and upraised arms.

This indulgence in the tactile qualities of a work of art can, of course, be taken to an altogether higher level in the discipline of sculpture, and the brilliance of de Vries's style is that he almost invites the viewer to participate in the creation of the work of art. The handling of the surface details is so loose and impressionistic that one can easily imagine the artist roughly applying pieces of wax and working them into place with his fingers. These details have then been left untouched after coming out of the mould, thereby emphasising the original process of creation. One feels an immediacy in



the handling of the surface, as though de Vries's hands have just left it and that by touching the surface oneself, one can somehow come closer to the artist. And this seemingly haphazard approach cannot be put down to blindness, laziness or any general deterioration of mental ability in old age. One need only look at the delicacy and attention to detail paid to the shallow relief decoration of the base to see that de Vries is working at the height of his powers. He contrasts the highly worked details of the base, tree trunk, hair and wreath with the smooth surfaces of skin, which reflect the light from countless facets. It is this combination of a strong overall sense of form combined with the expressive modelling of surface details that makes these late works appear so modern and it would seem that de Vries did have a direct influence on some sculptors of the late 19th and early 20th centuries. The similarity of his style to the work of Auguste Rodin (1840-1917), for example, has often been commented upon. Like de Vries, Rodin exploits the effects of light reflecting off the surface of the bronze to emphasise the spontaneity of the modelling. Works by Rodin such as his *Man with a Broken Nose*, known in numerous casts, display a looseness in the details of the eyes and nose which is directly comparable to the face of the present bronze. Rodin's outdoor sculpture also has many parallels with de Vries's work, not least in their dark surfaces which alternately swallow light or bounce it back at the viewer. Rodin's *Three Shades* (numerous casts including the Rodin Museum, Paris) displays this quality perfectly. Like de Vries's *Laocoon* (De Vries Museum, Drottningholm; illustrated in Amsterdam, op. cit., no. 41, p. 238) the *Three Shades* uses a powerful combination of form and pose to convey the psychological content of the group, which is highlighted by the way the light reflects off the details of the surface.

Perhaps the most interesting convergence of the work by these two artists is regarding a bronze relief entitled *Les Forgerons*, long thought to have been an original composition by Rodin from early in his career. As noted in the exhibition of 1998/99 (*ibid*, nos. 27 and 28), it was only recently recognised that the relief is, in fact, a copy of de Vries's bronze relief of *Vulcan's Forge*, a celebrated work he had executed in 1611 (see images on previous page). Copies of the de Vries relief were widely disseminated in his own day, both in the form of plaster casts and paintings. Rodin is known to have been a keen collector of diverse works of art (see R. Masson and V. Mattiussi, *Rodin*, Paris, 2004, D. Dusinberre trans., p. 124), and the appearance of *Les Forgerons* suggests that he may have owned a cast of the de Vries bronze relief.

In this sense, then, de Vries can be said to be centuries before his time. The present bronze *Mythological Figure Supporting the Globe*, coming as it does at the very end of the artist's life, represents the apogee of his movement towards a new expressionism, and shows exactly why de Vries was so admired by sculptors of the late 19th and 20th centuries. The figure seems to pulsate with energy, and the feet - which overhang the edges of the plinth - suggest that he is barely contained by this artificial constraint. The fact that the present bronze is completely unrecorded in the literature on the artist is remarkable in this day and age, and was only possible due to its remote location in a private aristocratic home. The appearance of an unrecorded masterpiece by one of the most important - and avant garde - sculptors of the late Mannerist period represents an unprecedented opportunity for lovers of both old master, and modern, sculpture.







A PAIR OF WIMPOLE HALL ARMCHAIRS

THE PROPERTY OF A GENTLEMAN

21

A PAIR OF GEORGE III WALNUT LIBRARY ARMCHAIRS

CIRCA 1750-55, ATTRIBUTED TO THE ST. MARTIN'S LANE SYNDICATE

Each with a rectangular padded back, outcurved acanthus-carved arms with rosette terminals and shaped foliate-wrapped supports above a padded and later sprung seat, on cabriole legs carved with acanthus, C and S-scrolls and hairy paw feet with castors, the seat-rails strengthened, the later castors stamped 'CORES / PATENT'

39½ in. (100 cm.) high; 31½ in. (80 cm.) wide; 30½ in (78 cm.) deep (2)

£120,000-180,000

US\$190,000-270,000

€140,000-200,000

PROVENANCE:

Almost certainly from the set supplied to Sir Philip York, created Viscount Royston and Earl of Hardwicke in 1754, for Wimpole Hall, Cambridgeshire and thence by descent until sold with the house by the 5th Earl in 1894 to Thomas, 2nd Baron Robartes and 6th Viscount Clifden (d.1930).

The set subsequently removed by the 6th Viscount or his son, Francis Gerald, 7th Viscount Clifden to Lanhydrock, Cornwall.

Viscount Clifden, K.C.V.O, Lanhydrock, Bodmin, Cornwall, sold Christie's, London, 10 December 1953, lot 27 (a set of six).

Acquired by the present owner from E.T. Biggs & Sons, Maidenhead in 1960.

LITERATURE FOR THE SUITE:

An inventory of Furniture Fixtures and effects the Property of the late Earl of Hardwicke deceased of Wimpole Hall, Cambridge, taken January 1835, Banting and Son, 22 Pall Mall, listed in the 'Long Gallery'

C. Latham, *In English Homes*, 1909, vol. III, P. 279, (the suite shown shown *in situ* in the long Drawing-Room at Wimpole Hall).

C. Hussey, 'Wimpole Hall, Cambridgeshire II', *Country Life*, 28 May 1927, p.846 (the suite shown *in situ* in Lord Chancellor Hardwicke's Gallery, formerly known as the long Drawing-Room).

'Furniture at Wimpole Hall', *Country Life*, 28 November 1931, p.591, figs. 4-6.

J. Cornforth, 'Victorian Lanhydrock - II', *Country Life*, 23 February 1978, p.461, fig. 9 (a pair of upholstered settees from the suite shown *in situ* in the Drawing-Room).

Antiques Magazine, August 1976, advertisement for Tepper Galleries, New York City, 18 September 1976, a pair of chairs from the collection of John. L. McHugh.





The Gallery, Wimpole Hall, Cambridgeshire
Courtesy of Country Life Picture Library

THE WIMPOLE HALL AND LANHYDROCK SUITE

These armchairs relate closely to and indeed may be part of the suite comprising at least ten armchairs, a pair of settees and a pair of sofas which were originally supplied to Wimpole Hall in Cambridgeshire. Six of these chairs and a sofa were sold from the Lanhydrock collection at Christie's in 1953. The connection between Wimpole and Lanhydrock is a fascinating one. Lanhydrock was the great 17th century house of the Robartes family. Charles Bodville, 2nd Earl of Radnor (1660-1723) owned both Lanhydrock and Wimpole Hall but by 1710 his extravagance had forced the sale of Wimpole to the Duke of Newcastle. Alexander Pope (d.1744) the poet and satirist described Radnor as:

'...mad good-nature, bounty misapplied.
In lavish Curio blazed away and died'.

From the Duke of Newcastle, Wimpole Hall quickly passed to his son-in-law, the bibliophile and patron of the arts Edward Harley, 2nd Earl of Oxford (d.1741). Oxford himself was an extravagant collector, his manuscripts forming the nucleus of the British Museum.

From 1740 until 1894 Wimpole belonged to the Earls of Hardwicke, it was probably bought fully furnished. An inventory from 1835 entitled *An inventory of Furniture Fixtures and effects the Property of the late Earl of Hardwicke deceased of Wimpole Hall, Cambridge, taken January 1835, Banting and Son, 22 Pall Mall* lists in the 'long Gallery':

'2 large square sofas with squabs 6 back cushions & 4 round bolsters & crimson striped throwover cases

2 large walnut tree carved sofas with stuffed Backs seats and Elbows covered with Crimson silk damask & finished brass nails

10 large carved Elbow chairs stuffed backs & seats covered and finished to Match sofas

which are likely to be this suite. In 1931, Lord Clifden expressed his belief that the set was 'recovered in 1842 when Queen Victoria stayed with the fourth Lord Hardwicke' - its rose-medallioned petit point needlework is visible in the old *Country Life* photographs.

Wimpole changed hands again in 1894 through bankruptcy, for the third time in its history. The principal creditor of the 5th Earl of Hardwicke was the Robartes bank, whose major shareholder was Lord Robartes, owner of Lanhydrock and direct descendent of the Earl of Radnor. Lord Robartes bought the house and thus Wimpole and Lanhydrock were once again under single ownership. The chairs remained at Wimpole when it was reacquired by the Robartes family and were still present when the house was photographed by *Country Life* in 1927 and 1931. However, much of the original furniture from Wimpole was removed to Lanhydrock during the first half of the 20th century and it appears that this suite was no exception since six of the chairs were sold in 1953 from Lanhydrock (Christie's, London, 10 December 1953, lot 27 [£819 to Kulikundis]). A pair of chairs almost certainly from this set was sold Christie's, New York, Property from the Collection of Nelson Grimaldi Seabra, 22 October 2003, lot 120 (\$253,900 including premium). Another pair which was purchased from Messrs. Frank Partridge Inc., New York in 1961 was sold Sotheby's, New York, The Collection of Mr. and Mrs. Martin Gersh, 18 October 2006, lot 65 (\$520,000 including premium).

A pair of chairs, possibly from the Lanhydrock set were left to the Victoria and Albert Museum, London (accession no W.48 & a-1962). These were formerly in the collection of Claude D. Rotch (1882-1962).

Another very similar set of six, was sold anonymously (Mrs. L. Urquhart of 10 Palace Gardens, Kensington, London), Christie's, London, 17 July 1930, lot 123, and purchased by F. Partridge. They were subsequently exhibited at Messrs. Mallett & Son (Antiques) Ltd., London, in their *Exhibition (1939) of Old English Furniture, Needlework and Silver*, no.134.

The examples from the Wimpole Hall suite, like the present lot, are distinguished by the quality of their carving. In particular they feature prominently a double flower to the scrolled arm terminal and superb acanthus carving to the arm support with a distinctive upright leaf to the base. In this way they can be differentiated from the Urquhart set in which the carving is slightly less accomplished.



The related chair from the Collection of Nelson Grimaldi Seabra sold Christie's, New York, 22 October 2003



(detail of the carving)

THE ST. MARTIN'S LANE SYNDICATE

The Wimpole suite relates to a group of mid-eighteenth century chairs made by a group of cabinet-makers who have become known as the St. Martin's Lane Syndicate. The significant members of this group were Royal cabinet-makers William Hallett, William Vile and John Cobb who in addition to working in neighbouring premises shared further common interests. Both Hallett and Vile originated from Somerset, and indeed Vile had worked for Hallett, who later gave Vile financial backing when starting his own career. Maintaining their links with their home county they are thought to have supplied a suite of furniture for John, 2nd Earl Poulett at Hinton House, Somerset, a pair of chairs from which was sold anonymously Christie's, New York, 16 October 1998, lot 333.

A suite supplied to the Earl of Lichfield for Ditchley, Oxfordshire, and illustrated in situ in C. Latham, *In English Homes*, London, 1909, vol. III, p.322, compares in its richly carved foliate legs and strong stature. William Hallett is known to have supplied the 2nd Earl of Lichfield 'tables, stands and screen' (G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, 1986, p.389) in 1742 and so it is possible by association that this suite of seat-furniture, very much in Hallett's oeuvre, may have been supplied by the St. Martin's Lane maker.



A PAIR OF CHICHELEY HALL MIRRORS

THE PROPERTY OF THE TRUSTEES OF THE HON. NICHOLAS BEATTY,
FROM CHICHELEY HALL, BUCKINGHAMSHIRE

22

A PAIR OF GEORGE I GILTWOOD AND GILT-GESSO PIER GLASSES

CIRCA 1722-26, SUPPLIED BY MR ODELL (JOHN ODY & WILLIAM OLD?)

Each with rectangular bevelled plate surmounted by an arched bevelled plate and a shaped arched cresting centred by a mask issuing foliage, the sides with bevelled plates and hung with flowers and foliage, with shaped scrolled lower corners and waved bevelled lower plate, regilt, with paper label inscribed in pencil 'FRONT BED / OVERLOOKING / RIVER', one backboard inscribed in pencil 'F.E.M.', one with lower border plates with three cracks, the backboards late 18th / 19th century, one plate original but possibly resilvered, the other plate possibly reused
77½ in. x 42 in. (197 x 107 cm.) (2)

£300,000-500,000

US\$460,000-750,000
€340,000-560,000

PROVENANCE:

Sir John Chester, 4th Baronet, (1666-1726), Chicheley Hall, Buckinghamshire, or possibly his son (who succeeded his brother in 1726)

Sir John Chester, 6th Baronet, (d. 1743), Chicheley Hall, Buckinghamshire, and by descent until 1952 when Chicheley Hall and many of the mirrors were bought by Earl Beatty (d. 1972) and thence by descent.

LITERATURE:

An Inventory of the household furniture plate China Japann & Linnen of the Late Sr Charles Bagot Chester Bart Deceas'd taken at his late seat at Chicley in the County of Bucks, June ye 10. 1755. Bucks. C.R.O., Chicheley MSS D/C/4/75 listed 'In The Dining Room', '2 Large pier Glasses in Glass & Gilt frames'.

Arthur Oswald, 'Chicheley Hall III', *Country Life*, 23 May 1936, pp. 534-539, no.8, one of the four illustrated in the Billiard Room (now the Drawing Room), and no.9, another illustrated in the 'Picture Bedroom'.

Marcus Binney, 'Chicheley Hall III', *Country Life*, 27 February, 1975, pp.498-501, figs. 6 & 7, the Drawing Room.

Christopher Gilbert, *The Dictionary of English Furniture Makers 1660- 1840*, Leeds, 1986, p.661.

Christopher Simon Sykes, 'Splendid Survivor', *House & Garden*, July 2002, pp.119-123, one illustrated in the Drawing Room.

John Cornforth, 'Chicheley Hall Buckinghamshire', *Country Life*, 15 April 2004, pp.124-129, one illustrated in the Drawing Room.

Adam Bowett, *Early Georgian Furniture 1715 -40*, Suffolk, 2009, p.296, pl.6:59.





Chicheley Hall, Buckinghamshire
Courtesy of Country Life Picture Library



'The Picture Bedroom', Chicheley Hall, Buckinghamshire
Courtesy of Country Life Picture Library

THE MIRRORS AS SUPPLIED TO CHICHELEY HALL

The grand triumphal-arched mirrors, commissioned by Sir John Chester, 4th or 6th Bt., reflect the George I French / antique fashion, that derived in part from the engraved *Oeuvres* of the Paris-trained architect Daniel Marot (d. 1752).

They are from a group of four supplied for the Buckinghamshire house built for Sir John Chester, Bt., between 1719 and 1723 by Francis Smith of Warwick, the interiors being completed in 1725. The two others were sold Sotheby's, London, 6 July 2010, lot 3 (£361,250 including premium). The mirrors have been linked with payments made by Sir John Chester for glasses between April 1722 and January 1724. In 1722 he paid £132 for glasses and gold carved frames, a carpet etc.; while almost two years later he paid £24.12s for gilt tables, frames and glass. At the time these payments were recorded as being made to a Mr. Odell, though no cabinet-maker of that name has been recorded elsewhere (G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p.661). It is possible given the frequent misspelling of names in 18th century correspondence that this Mr. Odell was in fact John Ody or William Old, the London partnership that was responsible for supplying similar mirrors for Stoke Edith, Herefordshire (see below). The decoration of the mirrors relates closely to a gilt-gesso side table from Chicheley, which features the arms of Chester impaling Bagot, an explicit reference to the marriage between the 6th Baronet and Frances, daughter of Sir Edward Bagot, of Blithfield in Staffordshire. Sir John, 4th Baronet, died in February 1726, and his son William, 5th Baronet, survived less than six weeks more, so the title passed to Sir John's second son, also John, who became 6th Baronet. This table, now on loan to the National Trust at Montacute House, Somerset, was thus commissioned either to celebrate the union of the two families in 1718, or more probably following John's inheritance in 1726, and it follows that the mirrors must have been supplied during the same period of time.

Port up	29317
A Marble Table	
A picture of a Gentleman 2 Length	
15 Gilt Iron Carved Chair for Chaise is an arm Chair	6 10 6
<i>In the Dining Room</i>	
12 Walnuttree Chairs w th Seat	
one Settee Coverd with Silver Staff painted with Velvet & Embroider	
2 Books patchd w th h ^g & a w th d ^g for seven	
A b. Lead India paper for seven	
3 Gilt Iron Damask draw up Windows Containing	
Self Line d ^g G ^g f ^g	
2 Large fine Glasses in G ^g f ^g & G ^g f ^g frames	
2 Marble Table Gilt frames	
A Large Impressa Carpet	
A w th fine Shovel Tongue pokers & Tenders	
3 history pieces over the Doors Black frames	
3 G ^g f ^g Scones Broke	
<i>Dark Closet</i>	
11 Large Mahogany Dining Table	54 16
Gilt Iron	£355 3 6

Inventory of Chicheley Hall, 1755

Although considered a set of four mirrors in recent times and hung as such, it is unlikely they were originally intended to be hung in the same room. An inventory of 1755 lists '2 large pier Glasses in Glass & Gilt frames' in the Dining Room (now called the Picture Bedroom, supported by the inscription on the back of one); these are almost certainly two of the four. A further 'large Pier Glass in a Gilt frame' which may well be one of the four is listed in the Best Bedchamber but of several other pier glasses and sconces listed, none were hung as pairs and not all can be identified with great certainty. It appears that the four were only arranged in one room after Lord Beatty bought the Hall (see Marcus Binney, 'Chicheley Hall, Buckinghamshire', *Country Life*, 27 February 1975, p.500).

Within the set of four there are a number of minor differences. While three of the four have a cross hatched pattern to the flat surfaces of the cresting, one features a pounced ground. This might well be a pattern mirror, created as a prototype for the set, and which might have served as the model on which business could be secured. Lucy Wood discusses the subject in relation to chairs in *The Upholstered Furniture in the Lady Lever Art Gallery*, Liverpool, 2008, pp.34-36. In this case the change from a pounced ground to a hatched ground would be barely noticeable once the mirrors were hung yet might represent a cost-saving to the client. There are also differences in the spacing of the griffin heads at the bases of the mirrors and in the treatment of the acanthus scrolls immediately below the Pan masks.

MESSRS ODELL, ODY AND OLD.

John Ody and William Old almost certainly supplied a pair of similar mirrors in 1727 to Thomas Foley (d.1737), for Stoke Edith, Herefordshire. In the early 1720s Ody, the St. Pauls Churchyard cabinet-maker and upholsterer, had established a partnership with William Old and together they advertised 'all sorts of the best Looking-Glasses' amongst other items recorded on their trade-sheet (Beard and Gilbert, *op. cit.*, p.662). On 11 May 1727 Old had mentioned these mirrors in correspondence with his patron Foley, suggested alternative ways of framing and finishing the glasses and even provided a sketch. This pair of mirrors was sold, Simon Sainsbury *The Creation of an English Arcadia*, Christie's, London, lot 49, (£337,250 including premium). Given the similarity between the Stoke Edith and Chicheley mirrors, the corresponding dates, and the lack of real evidence confirming the existence of the Mr. Odell said to have supplied the Chicheley mirrors, it is highly likely that it was in fact Ody and Old who were responsible for their execution.

Another closely related pair was supplied in 1720 to John Meller for Erddig, Wales, by John Pardoe, the Temple Bar, Strand cabinet-maker, upholsterer and 'Glassman'. Pardoe appears to have had some sort of business relationship with near-neighbours Elizabeth and John Gumley (and also possibly Peter Gumley, all of them slightly shadowy figures) and James Moore who, between them, had fulfilled a number of Royal

commissions (see Martin Drury, 'Early Eighteenth-Century Furniture at Erddig', *Apollo*, July 1978, p.48, fig.3 and p.49, fig.4).



The related mirror from Stoke Edith, Herefordshire sold Christie's, London, 18 June 2008



The related mirror at Erddig, Wales
Courtesy of Country Life Picture Library

THE PROPERTY OF A GENTLEMAN

23

A SUITE OF QUEEN ANNE GILT-GESSO SEAT-FURNITURE AND
SIDE TABLE

POSSIBLY BY JAMES MOORE, CIRCA 1710-1720

The six side chairs each with an arched shaped padded back and padded seat covered in green velvet, the foliate front seat-rails each centered by a mask and with scrolled foliate cabriole legs with S-scrolls brackets and foliate pad feet, the splayed back legs with plain pad feet; the pair of stools similar with four foliate cabriole legs and foliate pad feet; the table with an associated rectangular Sicilian jasper top above an acanthus-carved cavetto frieze centered by a mask on similar foliate cabriole and turned tapering legs with S-scrolls brackets and foliate pad feet, inscribed in chalk and orange paint, '9146', originally silvered

The chairs: 44¾ in. (114 cm.) high; 24 in. (61 cm.) wide; 25¾ in. (66 cm.) deep
The stools: 18½ in. (47 cm.) high; 22½ in. (57 cm.) wide; 18 in. (46 cm.) deep
The table: 29 in. (74 cm.) high; 29½ in. (75 cm.) wide; 18½ in. (47 cm.) deep (9)

£150,000-250,000

US\$230,000-380,000
€170,000-280,000

PROVENANCE:

The suite possibly supplied circa 1710-20 to Edward Parker (d. 1728), Browsholme Hall, Lancashire, or possibly acquired by John Parker (d. 1754) or Thomas Lister Parker (d. 1858), the table likewise.

The suite: by descent until the 1950s.

With Temple Williams Ltd., London, 1962.

Anonymous sale, Christie's, London, 20 April 1978, lot 67.

Mrs Asil Nadir, Eaton Square, London, until sold privately, circa 1991.

The table: Collection of Capt. Norman R. Colville.

With Frank Partridge, Inc., New York.

Walter P. Chrysler Jr., sold Parke-Bernet Galleries Inc., New York, 29-30 April 1960, lot 262.

Mrs Asil Nadir, Eaton Square, London, until sold privately, circa 1991.

EXHIBITED:

London, Victoria & Albert Museum, CINOA Third International Art Treasures Exhibition, 1962 no. 82, p. 12, illustrated (one chair and a pair of stools shown).

LITERATURE:

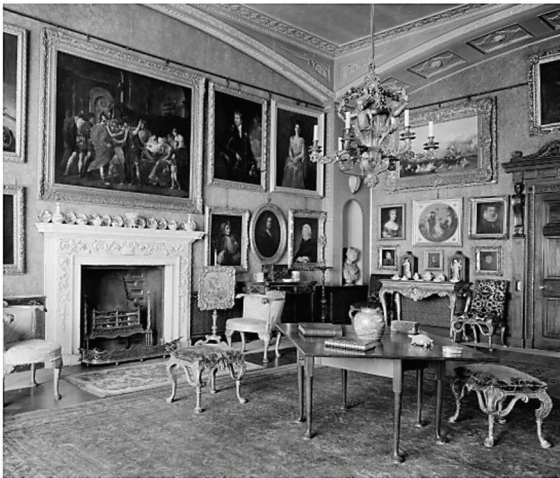
Macquoid & Edwards, *Dictionary of English Furniture*, 1954, vol. III, p.280, fig. 19 (the table with veined black marble top).

Colonel Robert Parker, *Browsholme Hall*, 1957, illustrated on the outside back cover.

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, New York, 1971, p.50, fig.21.







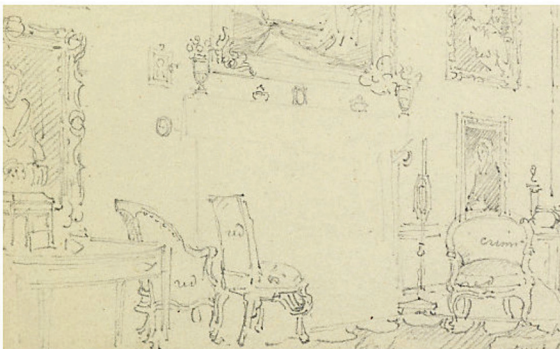
The Drawing Room, Browsholme Hall, Lancashire, 1935
Courtesy of Country Life Picture Library

BROWSHOLME, EDWARD, JOHN AND THOMAS LISTER PARKER

This exceptional suite of Queen Anne seat-furniture was probably supplied to the Parker family of Browsholme Hall, near Clitheroe, Lancashire around 1710-20, though first recorded in watercolours of the interiors executed in 1815 by John Chessel Buckler.

The Parkers, who trace their lineage back to Peter de Alcantotes of Alkincoats in Colne, have occupied the site of Browsholme from the mid-13th century to the present day. The family name and coat of arms 'vert a chevron between three stag's heads cabossed or' derive from their early appointment as Parkers or Park-keepers at Radholme, West Riding, an office requiring the holder to be skilled in reading, writing, accountancy and the law; after the mid-16th Century they were additionally granted the hereditary office 'Bow-bearer' of the Forest of Bowland by the Crown. As staunch Royalists they found their status and wealth compromised during the Civil War, but despite the seizure by parliamentary troops of valuable possessions including silver, jewellery and arms, they held the estate at Browsholme intact.

The facade of the house is typically Jacobean, built in an H-shape, with significant alterations after 1603 when the wings and front were refaced in rusticated sandstone and a fourth storey and central portico added. Subsequent generations of the Parker family have continued to enhance Browsholme in a sympathetic manner both externally and internally but because the property has remained in the family it has not been affected by the 'civilizing influence of the eighteenth or the romanticizing of the nineteenth centuries' (Christopher Hussey, 'Browsholme Hall, Yorkshire: the seat of Colonel Parker', *Country Life*, July 13th, 1935, p. 38).



The chair illustrated in preliminary sketches for J.C. Buckler's watercolours, 1814

The present lot, dating from the early 18th century, was probably commissioned by Edward Parker, an appropriately grand suite in the latest fashion for a prominent member of the gentry. However there are no records confirming its presence at that time and it remains a possibility that it was not originally supplied for Browsholme. The house was at that time remote and access difficult, there were no turnpike roads in the vicinity prior to 1750 necessitating a treacherous journey over the Pennines, or 'the alps' as they were known locally (Amanda Vickery, *The Gentleman's Daughter*, New Haven and London, 1998, p. 15). It may have been John Parker (1695-1754), Edward's son by his second marriage, who introduced the suite after his inheritance in 1728. John had become a wealthy linen draper in London and notable improvements were made to Browsholme under his stewardship, including the construction of stables in front of the house, and he was probably responsible for installing sash windows in the first two storeys, replacing the frames of the ground floor windows in the central bays, removing the gabled top storey and erecting the Parker arms above the central bay in a rococo cartouche (Simon Jervis, *Browsholme Hall*, Derby, 1992, p. 3). Christopher Hussey writes 'John Parker of London probably found the ancestral home a trifle antiquated after his metropolitan experiences' and Parker's background is confirmed by the description of him more than a century later by a direct descendant, Colonel John William Robinson Parker (1857-1938), as 'John Parker of London' (C. Hussey, *op. cit.*, p. 40). Certainly in London he would have moved in more sophisticated circles so it is plausible that he may have acquired the suite there and brought it with him after 1728. It was undoubtedly after John Parker's occupation that the fortunes and status of both his heirs and of Browsholme itself were enriched.

An alternative source for the introduction of the suite might be Thomas Lister Parker (1779-1858). Lister Parker was a noted antiquarian and a member of the cognoscenti inspired by the example a century earlier of his great-uncle through marriage Sir Peter Leicester, first Lord de Tabley (d. 1678). He was also a dedicatee of Henry Shaw's *Specimens of Ancient Furniture* (1836), which included examples from Browsholme, and was friend to Charles Towneley, the antiquary Thomas Dunham Whitaker and Walter Fawkes of Farnley Hall, the prominent patron of Turner. Lister Parker inherited the property in 1797 and set about improving the house, engaging the architect Jeffrey Wyatt (later Wyattville) in 1805. He acquired paintings from Sir William Hamilton's sale in 1801 and was a contemporary and devotee of William Beckford's romantic interiors (Beckford having also employed Wyatt at Fonthill Abbey and Lister Parker was a subscriber to John Rutter's *Delineations of Fonthill Abbey*, 1823), and he almost certainly bought furniture and decorative art from the Fonthill Splendens sale. (Simon Swynfen Jervis, 'Splendens recognita: furniture by Martin Foxhall for Fonthill', *The Burlington Magazine*, June 2005, pp. 376-382). On August 2nd, 1806, *The Lancaster Gazette* and General Advertiser reported 'The venerable mansion of Browsholme, ...having lately been considerably improved, and a choice collection of pictures, by the first artists, [amongst which is a fine painting of Douglas, by Opie] tastefully displayed in the principal apartments, we are informed, that the scenes of genuine Old English hospitality are to be renewed during the approaching... season'.

Lister Parker also engaged the watercolourist John Chessel Buckler to illustrate the interiors at Browsholme. One of the chairs was included in preliminary sketches made in 1814 of Wyatt's 'Elizabethan revival' Drawing Room. The principle state room in the house, the Drawing Room was described as 'a singular blend of Soane and Tudor revival'. Buckler's sketch is annotated and the chair back inscribed 'red' to indicate the colour of the upholstery (British Library Ms. 36393, folio 162, *Buckler Drawings: architectural, topographical and other drawings by John Buckler [d. 1851], his son John Chessel Buckler [d. 1894], and his grandson Charles Alban Buckler*). The chair also features in the finished watercolour, now in a private collection.

The suite, originally silvered, remained at Browsholme until at least 1957 where part of it, a single chair and stool, appear in a photograph of the Drawing Room (Colonel Robert Parker, *Browsholme Hall* guidebook, English Life Publications Ltd., 24 May 1957, n.p.). By 1962 it was with the London furniture dealer Temple Williams Limited, who exhibited the seat-furniture at the Victoria and Albert Museum (see *Third International Art Treasures Exhibition*, CINO, 1962, p. 12, no. 82 and pl. 56-7). The table however must have been sold earlier since it was already in the collection of Captain Norman Colville when illustrated in 1954 (Macquoid & Edwards, *op. cit.*, p. 280, fig. 19). By the time it was sold from the collection of Walter P. Chrysler in 1960 it had been gilded.

THE DESIGN

The suite was probably made by James Moore the elder (1670-1726) whose premises were 'against the Golden bottle' in Shorts Gardens, St. Giles-in-the-Fields and who became cabinet-maker to George I and the Prince and Princess of Wales, later George II. He served leading members of the British aristocracy including the Duke of Chandos and the Duke and Duchess of Marlborough, who appointed him Comptroller of Works at Blenheim in 1716 as successor to Sir John Vanbrugh. (C. Gilbert [ed.], *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 618-9). He is renowned for gillwood furniture and in some instances signed his pieces with an incised MOORE though much of Moore's work can at best be attributed to him. Moore was influenced by contemporary designs from France disseminated through works such as Daniel Marot's *Nouveau Livre d'Orfèverie*, 1703, which included designs for silver furniture, and by the work of Jean, René and Thomas Pelletier (T. Murdoch, 'Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726 - Part I', *The Burlington Magazine*, November 1997, p. 738, fig. 11), and William Kent (d.1748).

Although highly idiosyncratic in style with its 'flying' brackets and individually-carved masks to the rails the suite has some parallels. As originally supplied, in silver rather than gold, it reflects the late 17th century fashion for furniture covered in sheet silver, such as the table, pair of stands and mirror supplied by Gerrit Jensen in 1676 to Frances, Countess of Dorset, and now at Knole, Kent. A suite of similar design in walnut and padouk comprising four chairs, two stools and a sofa was supplied to Sir Gregory Page, 2nd Bt. (1685-1775) who inherited Wricklemarsh, Kent, in 1720, and was later in the collection of William Hesketh Lever (1851-1925), 1st Viscount Leverhulme. This was illustrated in the sale catalogue, *The Art Collections of the late Viscount Leverhulme*, Anderson Galleries, New York, 9 February 1926, lot 137. A sofa from the suite was sold Christie's, London, 22 January 2009, lot 100 (£99,650 including premium). Similar frames were adopted for Wricklemarsh's japanned banqueting hall chairs (a pair of these first sold at Christie's house sale at Wricklemarsh 23-29 April 1783; and again at Christie's, London, 15 November 1990, lot 69).

A related stool was illustrated in Lanto Synge, *Mallett Millenium*, London, 1999, p.46, fig. 38.

THE CONSTRUCTION

The suite shares a characteristic method of seat construction with other distinguished seat-furniture. The chairs and stools all have battens applied to the inner surfaces of the seatrails which serve to support an inner frame to which webbing and scrim are attached, reducing damage and thus preserving the rails. This is a feature that was noted in chairs at Houghton Hall, Norfolk, in particular a pair of armchairs from the Cannons suite, attributed to James Moore, and also two pairs of walnut and parcel-gilt chairs attributed to the Roberts family of chair-makers. These were sold Christie's, London, Works of Art from Houghton, 8 December 1994, lot 135 (sold £881,500 including premium) and 126 and 127 (sold £260,000 and £95,000 including premium) respectively. Another pair of armchairs from the Cannons suite features the same construction (though with replaced inner frames), were sold Christie's, London, 8 June 2006, lot 50 (£960,000), and another set of chairs attributed to James Moore in a private collection does likewise.



(detail of the construction)



The table illustrated in Macquoid & Edwards' *The Dictionary of English Furniture*, 1954



The chair illustrated in CINOA, *Third International Art Treasures Exhibition* at the Victoria & Albert Museum, 1962

THE PROPERTY OF A LADY

24

A CHARLES II MINIATURE OLIVEWOOD, OYSTER-VENEERED OLIVEWOOD AND MARQUETRY STRIKING EIGHT DAY LONGCASE CLOCK

JOSEPH KNIBB, LONDON, CIRCA 1680/85

CASE: the rising hood with shallow-domed top, framed by a thumb-nail moulding, with two original gilt-metal knopped ball finials and three matching giltwood replacements, ebonised spiral-twist columns to the front and conforming pilasters to the rear, replaced sound frets to rectangular side panels, formerly also with sound frets to cornices, with original brass rising hood catch to backboard, convex throat moulding (replaced at one side) with thumb-nail moulding below, the oyster-veneered trunk sides with cross-banded borders, the front with conforming crossbanding flanking a trunk door also with oyster veneers and with stylised marquetry flowers of holly and ebony, within holly-bordered roundels, brass eagle-head escutcheon for replaced lock, original iron hinges and hood spoon lock, above plinth with conforming crossbanding and marquetry to the front and plain olivewood sides, now on replaced bun feet DIAL: 8 in. square gilt-brass latched dial with scored line border, intersected at the lower edge with the signature 'Joseph Knibb London', winged cherub mask spandrels to silvered and skeletonised chapter ring with trident half hour markers and fully calibrated minute ring (filled holes showing to rear of dial plate for apparently unused solid chapter ring), with fine matting extending below the chapter ring, date aperture, finely cut blued steel hands (minute repaired, hour possibly replaced) MOVEMENT: four latched pillars (formerly six), with original anchor escapement and outside countwheel strike on pork pie bell, formerly with bolt-and-shutter work, vacant holes to back plate for now missing securing bracket, these aligning with original brass bracket to back board; pendulum with solid brass bob, two brass weights, crank key, case key 66 in. (1.68 cm.) high; 13¼ in. (33.5 cm.) wide; 7½ in. (18 cm.) deep

£200,000-300,000

US\$310,000-450,000

€230,000-340,000

PROVENANCE:

From Prestonhall, Midlothian, Scotland

COMPARATIVE LITERATURE:

F.J. Britten, *Old Clocks and Watches and Their Makers*, 7th edition, revised by Baillie, Clutton & Ilbert, London, 1956

J. Darken (ed.), *Horological Masterworks, English Seventeenth-Century Clocks from Private Collections*, Whitstable, 2003

P. Dawson, *The Iden Clock Collection*, Woodbridge, 1987

P. Dawson, C.B. Drover & D.W. Parkes, *Early English Clocks*, Woodbridge, 1982

R.A. Lee, *The Knibb Family, Clockmakers*, Byfleet, 1964

H.A. Lloyd, *The Collector's Dictionary of Clocks*, New York, 1964





The Samuel Messer miniature Knibb longcase, sold Christie's London 5 December 1991, lot 38



MINIATURE LONGCASE CLOCKS

Miniature longcase clocks are rare, and none more so than those dating from the late 17th Century. Although the term 'miniature' is not defined, it is generally used for longcase clocks under six feet high. Until the appearance of the present clock, just two examples by Joseph Knibb were recorded. These are:

Olivewood and partebonised case with floral marquetry inlays (illustrated Darken pp. 162-165; Dawson, Drover & Parkes, p. 245, pl. 10; Lee p. 61)

Ebony case with panelled trunk door (illustrated Britten p. 112, pl. 71, Lee p. 61 and Lloyd p. 101, fig. 259). Sold, the Samuel Messer Collection, Christie's London, 5 December 1991, lot 38, £137,500.

The shallow-domed caddy tops to the hoods of all three clocks show a strong family resemblance. The trunk door escutcheon on the present clock may be seen on the Messer Knibb, among others. All three clocks have 8 inch square dials in keeping with their small size. Those of the other two examples have wheat-ear engraved borders, whilst the present example has a simple scored line border. The floral marquetry Knibb has a seconds ring as well as a date aperture and is signed, as is the present clock 'Joseph Knibb London'; the ebony clock simply has a date aperture, as with the present clock, and is signed 'Joseph Knibb Londini Fecit'.

KNIBB CLOCK DIALS

The principal difference between the two examples discussed above and this clock is in the use of a skeletonised chapter ring on the present clock. This is very much a 'Knibb' feature. As R.A. Lee writes: 'Although on the Continent skeleton chapter rings had been used at an earlier date only a few makers in London ever used them, Clement, Barrow, Dingley, Tompion, Seignior, Henry Jones and Joseph Knibb. The first five only used them in isolated instances; there are about six known by Jones, but Joseph made at least thirty of a much more refined design than any other maker' (Lee, p. 98). The additional time involved in a workman piercing-out a skeletonised chapter ring would have ensured this feature was a costly one and involved the buyer in additional expense. Likewise, individually engraved minutes (a feature found on the present chapter ring and also on that of the floral marquetry miniature) would have been reserved for premier clocks: '[on] some of the best dials every minute was individually numbered' (Lee, p. 98). For other examples of Knibb skeleton chapter rings with individually numbered minutes see Lee (p. 108, pl. 108, also p. 110, pl. 112, a Peter Knibb clock), Dawson, Drover & Parkes (p. 312, pl. 447 and p. 331, pl. 480) and Dawson (p. 154). These skeleton rings further differ in their style of half hour marker. The present clock employs a typical 'fleur-de-lis' design as seen on the walnut month clock in Lee (p. 108, pl. 108) and a cariniana month clock sold Christie's London, the Albert Odmark Collection, 11 March 2005, lot 450 (£243,200). Others use a 'teardrop' pattern, such as the Peter Knibb clock illustrated by Lee (p. 110, pl. 112) and a Joseph Knibb table clock in Dawson, Drover and Parkes (p. 331, pl. 480). The table clock in the Iden collection (Dawson, p. 154) dispenses with a half hour marker entirely.

Filled holes to the reverse of this clock's dial plate indicate that it was originally conceived to accommodate a standard solid chapter ring. However, it is our opinion that this was replaced in Knibb's workshop with the present skeletonised example, not least because it bears all the hallmarks of their work. Why this should have happened must necessarily be a matter of speculation; however, it is entirely feasible that the original customer requested a more 'special' design. Interestingly, Dawson, Drover & Parkes show an almost identical chapter ring on a Knibb table clock, also with stopped holes in the dial plate and rivet marks showing on the mating for dial feet which would normally have been positioned under the chapters on a skeleton chapter ring (p. 312, pl. 447). In this instance, the authors suggest that Knibb may have acquired a clock from another workshop which was 'supplied [to him] in almost completed condition' and then decided his skeletonised chapter ring was more desirable. However, in the present instance the movement shows every sign of being from the Knibb workshop and an early change of mind seems the most likely scenario. It should be noted also that other Knibb clocks with skeletonised chapter rings are recorded which do not have their dial feet concealed behind the ring: see, for example, the aforementioned Iden table clock (Dawson, p. 154) and another example very similar to the one discussed by Dawson, Drover and Parkes but Roman striking, also in the Iden collection (see Dawson, p. 156). See also a grande sonnerie longcase illustrated by Dawson, Drover and Parkes (p. 205, pl. 274). It is moreover interesting to note that all five of these clocks show full minutes on their rings.

JOSEPH KNIBB

Several members of the Knibb family are recorded as clockmakers, working both in London and Oxford. Joseph Knibb (1640-1711) was the most famous and inventive of them all. The fifth son of Thomas Knibb of Claydon, he was born in 1640 and apprenticed to his cousin Samuel in 1655. He moved to Oxford in 1662, where he initially met opposition from the freeman traders of the city who referred to him as a 'foreigner'. It was only after three years that this was finally resolved; upon his paying a fine of £6-13s-4d and a leather bucket he was granted the Freedom of the City. He directly took on his cousin Peter Knibb as an apprentice and another in 1668.

In 1670 Joseph Knibb moved to London where it is believed he took over Samuel's workshop. Immediately he was granted the Freedom of the Clockmakers' Company and in 1677 it is recorded that he supplied a turret clock for Windsor Castle and payments were made to him on behalf of King Charles II.

Joseph Knibb was one of the most innovative clockmakers of his time, producing fine clocks with delicate and refined details — as may be seen on the present example — and experimenting with case materials, dials, escapements and different forms of striking. During his time in Oxford he was involved in the development of the seconds beating pendulum together with his crossbeat and anchor escapements.



THE FLAHAUT BUREAUX-PLATS



THE PROPERTY OF A GENTLEMAN

25

A MATCHED PAIR OF ORMOLU-MOUNTED EBONY BUREAUX-PLATS

ONE LATE LOUIS XV, ATTRIBUTED TO PIERRE GARNIER, CIRCA 1765, THE OTHER ENGLISH, MID-19TH CENTURY

Each with a rectangular gilt-tooled dark brown leather-lined top with protruding angles, above a panelled frieze mounted with ribbon-bound fruiting laurel swags and fitted to one side with two drawers divided and flanked to the angles with drapery mounts, on square tapering stop-fluted legs, headed by guttae and terminating in block feet, with brass caps, the late Louis XV bureau with a paper label 'Le Comte de Flahaut' to the underside, the English bureau with lock stamped 'secure' Each: 29¼ in. (74.5 cm.) high; 45 in. (114.5 cm.) wide; 23 in. (60 cm.) deep (2)

£250,000-400,000

US\$380,000-600,000

€290,000-450,000

PROVENANCE:

Auguste Charles Joseph, comte de Flahaut de La Billarderie (1785-1870) and his wife Margaret, Baroness Keith and Nairne (1788-1867).

Their eldest daughter Emily Jane Mercer Elphinstone de Flahaut, Baroness Nairne (1819-1895), wife of the 4th Marquess of Lansdowne (1816-1866) and by descent until sold;

The Property of a Lady of Title, Christie's, London, 5 July 2007, lot 212, where acquired by the present owner.

Pierre Garnier, maître in 1742.





The related bureau plat by Garnier formerly in the Farquhar collection, sold Christie's London, 12 December 2002, lot 20



Auguste Charles Joseph, Comte de Flahaut de la Billarderie



(detail of inventory label)

PIERRE GARNIER AND THE GOÛT GREC.

The early development of the neo-classical style in furniture was driven in particular by three *avant-garde ébénistes*, the German-born cabinet-makers Jean-François Oeben and Joseph Baumhauer, as well as the son of the Parisian *ébéniste* François Garnier, Pierre, who in 1742 became *maître-ébéniste* at the early age of 16.

In 1761, when the so-called *goût grec* was only just making itself felt, the *avant-garde* architect Charles de Wailly presented at the biannual Paris Salon a number of revolutionary pieces of furniture, one of which was a *secrétaire* belonging to Marie-Thérèse du Cluzel de la Chabrierie, wife of the *maître des requêtes*, Philippe-Etienne Desvieux. This was made by Garnier and described in the *Avant-Coureur* as being *traité dans le meilleur goût de Boule*, implying it was of severe outline, veneered with ebony and fitted with ponderous gilt-bronze mounts (C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, p. 29). This early and highly publicised collaboration with de Wailly may have brought Garnier to the attention of one of the most influential protagonists of the new style, Madame de Pompadour's brother, the *directeur des Bâtiments*, the Marquis de Marigny. As a remarkable series of letters from Marigny to his cabinet-maker testifies, he held Garnier in high esteem and entrusted him with a variety of commissions (S. Eriksen, 'Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier', *Furniture History* VIII (1972), pp. 78-85). For instance, Marigny asked Garnier to design various items of furniture, as well as the mounts with which to enrich a plain piece of ebony furniture; obviously, the cabinet-maker was himself active as a designer, which may explain the idiosyncratic nature of many of his most ambitious productions.

GOÛT GREC BUREAUX-PLATS BY PIERRE GARNIER

Like much of his other work, Garnier's bureaux plats can quite easily be distinguished from those of his contemporaries and the present bureau, which is closely related to some examples stamped by the maker, may confidently be attributed to him. The square tapering legs are headed by demi-lune discs, but even more distinctive are their brass flutes filled with flourishing reeds as well as ropetwist edges, much favoured by this *ébéniste*. Similar legs appear on two bureaux by Garnier veneered in light woods, one formerly from the Farquhar collections, sold Christie's London, 12 December 2002, lot 20 (illustrated here), and another in the Calouste Gulbenkian Foundation, Lisbon ('Musée Calouste Gulbenkian', *Catalogue*, Lisbon, 1982, no. 680, pp. 115 and 310). Further mounts characteristic for Garnier's oeuvre are the berried laurel swags which hark back to the great bureau plat made for Ange-Laurent Lalive de Jully in circa 1754-56 by Baumhauer and Caffieri to the designs of Louis-Joseph Le Lorrain, which is now at the Musée Condé at Chantilly (S. Eriksen, *Early neo-classicism in France*, London, 1974, figs. 85-89). On the present bureaux they appear in more slender and elongated form but it is clear they derive from the ponderous mounts on Lalive de Jully's monumental desk. Smaller swags are incorporated in Garnier's handles decorated with flaming urns, which not only feature on the aforementioned and various other bureaux but also on the pair of commodes executed by Garnier circa 1762-65 which were purchased by King Charles XIII of Sweden during his visit to Paris in 1770, and are now at Gripsholm Castle (C. Huchet de Quénétain, *op. cit.*, p. 49).

THE PROVENANCE

These bureau plats were formerly in the collection of French furniture and objets d'art, formed by Margaret, Baroness Nairne and Keith (1788-1867) and her husband Auguste-Charles-Joseph Comte de Flahaut d'Angivillier, Marigny's nephew and successor as *directeur général des Bâtiments du Roi*. It is possible that Flahaut may have inherited furniture through his own family though it seems probable that the better part of the collection was formed by husband and wife together expressly for their Parisian house, the Hôtel de Massa, following their marriage in 1817. Both were noted for their love of 'les beaux meubles d'époque' (F. de Bernardy, *Charles de Flahaut*, 1954, p. 158) and their salon as 'un des plus elegants de la capitale' (*ibid.*). Flahaut's colorful career included a period as *Aide-de-camp* to Napoleon (in which he attended the battle of Waterloo), as Minister in Berlin in 1831, Ambassador to Vienna in 1841-48 and to London in 1860-62 (where his father had served from 1830 to 1834). The Flahauts' daughter Emily, heiress of Meikleour, married the 4th Marquess of Lansdowne in 1843, and it is through that marriage that much of their splendid collection came into the Lansdowne family at Meikleour, Perthshire, at Bowood and Lansdowne House.



THE PROPERTY OF A EUROPEAN FAMILY

26

A PAIR OF LOUIS XIV ORMOLU-MOUNTED AND PEWTER-INLAID EBONY AND BLUE-STAINED HORN TORCHERES

ATTRIBUTED TO ANDRE-CHARLES BOULLE, LATE 17TH CENTURY

Each with an octagonal ebonised oak tablet top above a tapering shaft capital mounted to the underside with crowned monogram cyphers 'uxa' (?) for a Prince of the Blood of France, flanked by figures emblematic of Fame and Victory, the octagonal fluted and tapering shaft applied with chandelles and centred by cabochon sunflowers, the capital of ribbon-tied laurel with ram's-mask corners surmounted by a doubled-baluster urn with pierced handles swagged with husks and with alternating acanthus spray and sunflower frieze to the neck, the whole standing on paired lion-paw monopodiae and above a bulbous baluster with central pewter-backed entrelac panels flanked by further oak and acorn trails divided by fluted scroll handles, on a similarly mounted spreading socle and stepped circular plinth, the concave-sided square base mounted with ribbon-tied crossed cornucopiae and shell trophies flanked by rosette sprays on a horn ground, on later short bracket feet, one of the plain ebonised bun mouldings to the shafts replaced and some mounts to the stems repositioned, presumably at the same time that small sections of the stained horn were replaced, the part-threaded central steel rod drilled for electricity and probably a later replacement, the plain tops each with a later cut removable hatch panel to allow for electrification, originally conceived with an additional plinth base and now raised on later detached plain concave-side eared square ebonised plinths, numbered I and II overall and with later labels and instructions for dismantling for restoration to several of the elements

66 in. (168 cm.) high overall [excluding extra plinth]

16 1/4 in. (41.5 cm.) wide

(2)

£350,000-500,000

US\$540,000-750,000

€400,000-560,000

PROVENANCE:

Acquired from Jean-Marie Rossi, Galerie Aveline, Paris, in the 1970s.





A ROYAL COMMISSION

Conceived in the manner of Roman urn-capped pier-set companions for a table and a mirror these imposing *guéridons* bear the crowned cypher of a *prince de sang* of France. Set in golden bas reliefs within the octagonal compartments of the tray tops the golden cypher allows a number of interpretations, and while one reading of the cypher has been 'IXA', this does not appear to tie up with the initials of any Prince 'of the Blood of France' of the late 17th century.

GUERIDONS BY BOULLE

The design for these elegantly elongated *guéridons* fuses elements from an engraving by Mariette published after 1707 of the design for a *guéridon* (or *torchère*) by André-Charles Boulle. Mariette's engraving, published in his *Nouveaux Deisains de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et gravés par André-Charles Boulle*, depicts a *guéridon* with a baluster-shaped shaft flanked with ram's masks, which have here been elevated to the capital of the stems. While the intriguing 'hook-handled' vase forming the base of the stem is related to the mid-17th century designs of Stefano Della Bella (1610-1664), as illustrated in his *Raccolta di Vasi Diversi*.. (see *Designs of Desire: Architectural and Ornamental Prints and Drawings 1500-1850*, exhibition catalogue, National Gallery of Scotland, Edinburgh, 1999, cat. 46 pp. 122-123), and, though not found in Boulle's designs for *guéridons*, his engraved designs for *chenets* feature such krater-shaped vases with these distinctive handles.

With their blue stained-horn panelling imitating lapis lazuli or polished steel and profuse *bas-relief* decoration in ormolu these *torchères* form an addition to the so far recorded patterns of Boulle's *torchères*. That this type of *torchère* existed is underlined by the George Watson-Taylor sale at Christie's on 28 May 1825, where lots 32-33 were described as:-

32 An elegant Candelabrum, the stem of terminal shape upon a scalloped plinth, and with octogonal top, the ground imitation of lapis lazuli, strongly bordered with or-moulu, and the panels enriched with reliefs of the same

33 A Ditto.

These were purchased by the London dealer Fagg for 99gns 15s. on behalf of George IV.



A LOUIS XVI ORMOLU-MOUNTED EBONY AND BRASS-INLAID
TORTOISESHELL BOULLE MARQUETRY QUARTER-STRIKING
CLOCK ON PEDESTAL

ETIENNE LEVASSEUR, CIRCA 1770, RE-USING A CLOCK CASE
ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, THE DIAL SIGNED FOR LE
BON, CIRCA 1720-30

UPPER CLOCK CASE: the arched and waisted hood with fluted ormolu frame above the dial and surmounted by an ormolu figure of Diana on clouds, the front inlaid with panels of trellis work and rosettes and the sides with floral arabesques, also with ormolu female mask mounts, with cabochon ormolu border and mounted with a recumbent figure of Time, the figure of Diana contemporary but probably associated in the late 18th century, at the time of the reconstruction TRUNK AND PLINTH: with ormolu egg-and-dart moulding above an acanthus frieze, the panelled door inlaid with rosettes framed by interlaced quatrefoils, centred by a relief plaque depicting Time carrying away Beauty, flanked by crown and crossed torch escutcheons, the facing corners applied with reeded plaques centred by bearded masks, the trunk and plinth sides with ormolu acanthus-framed panels, the stepped plinth centred by a later ormolu female mask above a gadrooned moulding, the lower plinth reconstructed, probably in the late 19th or early 20th century DIAL: the 9½ in. diameter cast gilt-brass dial with outer minute ring, individual white enamel Roman hour cartouche chapters (IX replaced), the centre signed 'Le Bon A Paris', with recessed seconds ring bisecting a further inner concentric minute ring engraved 'Mouvement Vray Aparent de la Pendule', replaced blued steel hands, the minute hand applied with a calibrated ormolu disc engraved 'Mouvement Vray de la Pendule' MOVEMENT: a replacement, probably 19th Century, the rectangular shouldered plates joined by six vase-shaped and rear-pinned pillars, weight-driven time train with anchor escapement, going barrels for the hour and quarter trains, with countwheels to back plate signed 'LE BON A PARIS', with hour and quarter strike on three bells above; replaced gridiron pendulum, square section lead weight, conforming lead counterweight, winding key, case key 10¼ in. (265 cm.) high; 25¼ in. (65.5 cm.) wide; 10¾ in. (17.5 cm.) deep

£70,000-100,000

US\$110,000-150,000
€79,000-110,000

PROVENANCE:

Lydie d'Harcourt, marquise de Pomereu
The Property of a Lady of Title, Christie's London, 2 July 1981, lot 44, where acquired by the present owner's family

LITERATURE:

'Realités', July 1954, p. 43
Le XVIIIe Siècle Français, Hachette, 1956, p. 195

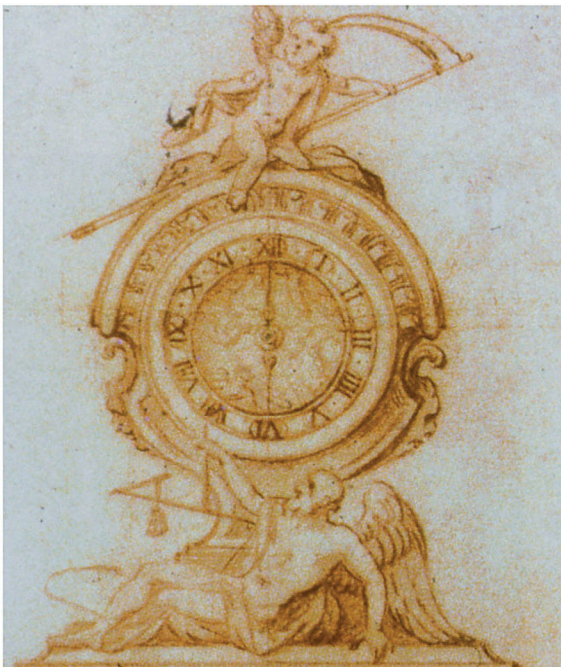
COMPARATIVE LITERATURE:

D. Alcouffe, A. Dion-Tenenbaum, A. Lefébure, *Furniture Collections in the Louvre*, Vol. I, Dijon, 1993, pp. 102-105
J.D. Augarde, *Les Ouvriers du Temps*, Paris, 1996, p. 341
G. de Bellaigue, *James A. de Rothschild Collection*, Catalogue I, London, 1974, pp. 48-49 and 69
C. Dreyfus, *French Furniture in the Louvre*, 1921, pl. 13
W. Edey, *French Clocks in North American Collections*, The Frick Collection, New York, 1982, pp. 45-46
P. Hughes, *French Eighteenth-Century Clocks and Barometers in the Wallace Collection*, London, 1994, pp. 18-19 and 30-31
C. Jagger, *Royal Clocks*, London, 1983, pp. 184-185
P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p. 53
R. Plomp, *Early French Pendulum Clocks, 1658-1700, known as Pendules Religieuses*, Schiedam, 2009, p. 77
Tardy, *French Clocks*, Vol. I, Paris, 1981, pp. 153, 211, 254 and 255
G. Wilson, *French Eighteenth-Century Clocks in the J. Paul Getty Museum Collection*, Los Angeles, 1976, pp. 22-23





The clock shown in the dining room of the residence of the Marquis and Marquise de Pomereu at 64 avenue Foch in 1954. Photograph: private archives



Drawing of a clock attributed to André-Charles Boulle. By kind permission of the Musée des Arts Décoratifs, Paris

LEVASSEUR AND THE RENEWED FASHION FOR BOULLE: A POSSIBLE COMMISSION BY THE MARCHAND JULLIOT

While no stamp of an *ébéniste* has been found on the distinctive neo-classical plinth, this pedestal clock, incorporating Louis XIV elements and designed in the fashionable revival of Boulle furniture, clearly reflects the *oeuvre* of Etienne Levasseur, one of the foremost *ébénistes* under Louis XVI.

Like many of his contemporaries, Levasseur collaborated extensively with *marchands-merciers* such as Claude-François Julliot (1727-1794) who had mastered the art of 'modernising' Louis XIV pieces into furniture *au goût du jour*. As Alexandre Pradère explained in his introductory essay to volume III of the Wildenstein catalogue [see 'The Wildenstein Collection', Christie's, London, 14-15 December 2005], these new forms reflected the *goût du jour* for cabinet furniture in the 'antique' taste associated with Boulle, albeit a more modern interpretation to fit the most fashionable of Louis XVI interiors.

The *nouvelle vogue* for Boulle furniture reached its zenith in the 1770s, with every important auction catalogue including a section dedicated to '*meubles précieux de Boulle le père*' or '*genre de Boulle*' and Boulle furniture reaching significant prices. The fact that so many of these Louis XIV pieces were successfully re-sold more than a half century later illustrates the *nouvelle vogue* for Boulle furniture at the end of the *Ancien Régime* and the correlative need for such *ébénistes* as Levasseur, Philippe-Claude Montigny, Jean-Louis Faizelot Delorme, René Dubois, Joseph Baumbauer, Adam Weisweiler and Nicolas-Pierre Séverin to re-fit, refurbish and restore or 'rejuvenate' these earlier Boulle pieces.

Levasseur (1721-1798) learned his craft with the sons of André-Charles Boulle, probably from A.C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754), and by 1765 was established as a privileged craftsman in the faubourg Saint-Antoine, at a shop known as '*au Cadran bleu*'. Levasseur was made *maître-ébéniste* on 2 April 1767 and could count among his patrons the King's aunts, Mesdames Adelaide and Victoire at Bellevue as well as rich collectors such as the *fermier-général*, Mulot de Pressigny. Levasseur specialized in copying and repairing Boulle furniture and his stamp appears on many Louis XIV pieces.

The style, construction and execution of this pedestal clock are entirely consistent with this fashion and explain the appearance of Louis XIV mounts on Louis XVI marquetry and ebony-veneered surfaces. It is conceivable that the clock was originally intended to surmount a *cabinet-bibliothèque* and traces of some modification to the base of the upper clock case support this theory. As is discussed further below the female figure crowning the upper clock case might in fact be the work of Charles Cressent and while contemporary to André-Charles Boulle's clock case it is most probable that this is a Louis XVI adaptation under the direction of Levasseur. The ornate relief plaque decorating the marquetry-covered door also predates the Louis XVI case and can be attributed to André-Charles Boulle himself, while it is not clear whether the mount might have been taken from Boulle's *amoire* or plinth originally supporting this clock.

CLOCK CASES BY ANDRÉ-CHARLES BOULLE

Boulle clock cases of closely related design (arched and waisted above a rectangular plinth section) may be seen in the Wallace Collection (see Hughes, 1994, p. 31), the Rothschild Collection at Waddesdon Manor (see de Bellaigue, 1974, p. 49), the Musée du Louvre (see Tardy, 1981, p. 211), in Kjellberg (1997, p. 53) and in the British Royal Collection (see Jagger, 1983, p. 185). An example by Le Bon (with replaced dial) is recorded in the Musée des Antiquités in Rouen (see Tardy, p. 153). As with the present clock, these are mounted to the front with a figure of recumbent Father Time. To the top of the other cases is a figure of Cupid, holding Time's scythe. The allegorical concept represents Love triumphing over Time. It comes from a woodcut by Niccolò Vicentino (active 1510-1550) reprinted by Andrea Andreani in 1608 and based on a now obliterated fresco by Pordenone on the façade of the Palazzo d'Anna on

the Grand Canal in Venice. In the woodcut, formerly attributed to Ugo da Carpi (c. 1480-c. 1530), Love seizes Time's scales rather than the scythe (see Hughes, 1994). A drawing by André-Charles Boulle (1642-1732) of a clock design based on Vicentino's woodcut is in the Musée des Arts Décoratifs, Paris (see Hughes, 1994 and Plomp, 2009). The figure of Time, designed by François Girardon (1628-1715) also resembles the principal figure of his basin of Saturn (Time) at Versailles of 1672-7 (see Hughes, 1994). Moreover, in the inventory taken after Boulle's death in 1732 'a box containing models of the clock of Mr Desmarais with recumbent Time by Mr Girardon' is mentioned (Plomp, 2009, citing J.P. Samoyault, *André-Charles Boulle et sa Famille*, Geneva, 1979).

The present clock case differs in having a female figure, apparently Diana, to its top. An identical figure may be seen a Boulle-work cartel clock signed by Gourdain at Waddesdon Manor. The case is attributed to Charles Cressent (1685-1768). It is suggested that the model for the bronzes post-dates 1722, with the clock itself having been made between 1724-1744 (see de Bellaigue, 1974, p. 71). It seems likely therefore that when the present clock was remodelled in the latter part of the 18th Century its Cupid finial was replaced with a grander female finial of approximately contemporary manufacture by Cressent.

Clocks of this form, essentially an evolution of the *tête de poupée* design of the late 17th Century, exist both in mantel form (see the Wallace Collection, Waddesdon Manor and Kjellberg) and as clocks on pedestals (see Tardy, but also the Wallace Collection p. 18). An interesting comparison may also be drawn with an important Régence *régulateur de parquet* by Le Bon in the Louvre collection. The upper section of that clock – also of an approximate *tête de poupée* form – has a recumbent Father Time mount to its front (with Time holding a pendulum) and is surmounted not by a figure of Cupid alone but by a group of Cupid with Fame. This clock was made for Louis-Alexandre de Bourbon, Comte de Toulouse and the illegitimate son of Louis XIV. It was installed on the first floor of the Hôtel de Toulouse in Paris and described in an inventory of 1756: '*Une pendule marquant les secondes, faite à Paris par Lebon...et du dessin de Boulle*'. The dial of the present clock is also designed to show seconds. There is a maritime theme to the decoration of the case trunk on the Louvre clock which matches the clock to the mural decoration of the Galerie Dorée of the Hôtel de Toulouse, which was designed by Robert de Cotte, architect, and François-Antoine Vassé, *Déssinateur Général de la Marine Royale* (see D. Alcouffe, A. Dion-Tenenbaum & Lefebvre, pp. 102-105, also Tardy, pp. 254-255, Dreyfus, pl. 13). An ormolu mount of two heads of Wind on this clock matches another by Charles Cressent, also in the Louvre (pp. 124-125).

Although the current movement is of a later date, it is made in the spirit of the early 18th Century and is apparently a substitute for a more complicated original (the latter notion suggested by the dial engraving). The clock was originally conceived with a long pendulum (for showing seconds, as indicated by the dial); and would therefore have most probably rested on a pedestal as is presently the case.

CHARLES LE BON

The dial signature is probably that of Charles Le Bon (b. Bordeaux 1678; d. after 1739), who may have been Antoine Gaudron's pupil. He was appointed *Marchand-Horloger Privilegié du Roi* on 9 May 1707, an office he gave up in 1739 (see Augarde, 1996). A particularly fine *régulateur de parquet* by Le Bon is in the Louvre (see above).



A BELGIAN GILT-METAL MOUNTED SILVER SOUP TUREEN, COVER AND STAND
MARK OF JEAN-CORNEILLE HENDRICKX, MALINES, CIRCA 1780

The oval tureen on four acanthus scroll feet, with detachable cover and shaped oval stand, the tureen body applied with gilt-metal fruit and drapery swags, rosette and *guilloché* border and beading, with foliate scroll bracket handles issuing from ram's masks, the cover applied with a detachable finial formed as a seated putto supporting an oval ribbon crested laurel wreath cartouche engraved on each side with a coat-of-arms surrounded with trophies emblematic of love, painting, architecture, music and literature, the shaped stand applied with four gilt-metal rosettes and with beaded laurel border, *marked on base of tureen*, with later metal liners for the stand and tureen, together with a 19th century gilt and ebonised wood plinth

The stand 19¼ in. (49 cm.) wide

The tureen 18¼ in. (46.5 cm.) wide across the handles

The arms are those of de Meester, for Pieter de Meester (1724-1784).

£100,000-150,000

US\$160,000-230,000

€120,000-170,000

PROVENANCE:

Commissioned by Pieter de Meester (1724-1784) and then by descent.

EXHIBITED:

Antwerp, *Exposition Internationale Coloniale, Maritime et d'Art Flamand*, 1930.

LITERATURE:

G. van Doorslaer, *La Corporation et les Ouvrages des Orfèvres Malinois*, Antwerp, 1935, pp. 244-245, pls. 47 and 49.

Baron de Meester de Ravestein, 'Le Chateau d'Expoel Hombeek', *Cercle Royal Archologique, Littéraire et Artistique de Malines*, 1948, p.73.





JOHANNES CORNELIS HENDRICKX (1740-1811)

Hendrickx was born in Malines in 1740. His earliest known work dates from 1760 and is preserved in the collection of the Musée de Malines. Hendrickx's maker's mark initially featured a bird and later the letter H. His mark was not registered after 1799 and it assumed he retired as this date, however, his workshop was taken over by his two sons Pierre and François, born in 1774 and 1784 respectively. He died in Malines in 1811.

He is seen as one of the most talented Malines goldsmiths with an impressive and diverse body of work, this soup tureen, made in 1792 being the most important. It originally formed a set with two smaller vegetable dishes and was made for the de Meester family.

A particular feature of Hendrickx's work was the use of applied cast decorative elements in the neo-classical style such as beaded border and rosettes present on the tureen. Similar elements feature on a set of four candlesticks by Hendrickx. The present lot is distinguished by the sophistication of the figural finial surrounded by the various trophies emblematic of the arts. A similar putto forms part of the ornament of a samovar by Hendrickx of 1782 illustrated in D. Goethals, *Orfèvrerie en Belgique*, p. 241, no. 273. It is interesting to note that G. van Doorslaer, *op. cit.*, p. 161, records Hendrickx using silvered brass to replace the ornamental detail lost during the revolution. The chandeliers belonged to the Church of St Peter and St Paul. Hendrickx also worked on the church's tabernacle, providing a chased plaque. He worked extensively for the church of St Rombaut, providing a set of four silver vases decorated with flowers and also restoring works in their collection.



(the tureen and cover displayed on the later 19th Century stand)



A PAIR OF WINTER PALACE TABLES

THE PROPERTY OF A GENTLEMAN

29

A PAIR OF ROYAL RUSSIAN BRASS-MOUNTED AMARANTH, TULIPWOOD AND MARQUETRY GAMES TABLES

BY CHRISTIAN MEYER, DELIVERED CIRCA 1795-97 TO THE PRIVATE APARTMENTS OF CATHERINE THE GREAT AT THE WINTER PALACE, ST. PETERSBURG, THE MARQUETRY AFTER DESIGNS BY MICHAEL ANGELO PERGOLESI

Each with a folding and swiveling top with *rincaux* scrolling foliage around a central classical urn, within borders of trailing foliage and rosettes, opening to a gilt-tooled red and green (replaced) leather-lined interior respectively within similar inlaid borders, with wells for game pieces and eared corners decorated with foliate rosettes, the frieze decorated with palmette and anthemion, above octagonal tapering and husk-decorated legs headed by brass-filled flutes, one table with two paper labels printed in Cyrillic

29 in. (73 cm.) high; 39½ in. (100 cm.) wide; 19¾ in. (50 cm.) deep [closed] (2)

£300,000-500,000

US\$460,000-750,000

€340,000-560,000

PROVENANCE:

Almost certainly delivered to the apartments of Catherine the Great at the Winter Palace, St Petersburg, circa 1795-97 and by descent in the Russian Imperial Family.

Probably sold by order of the Soviet Republic in the 1920s or '30s.

Anonymous sale, Sotheby's New York, 23 November 2009, lot 93 (the table with the green leather top).



(details of the Winter Palace inventory labels)





Catherine the Great (after Alexander Roslin)

MARQUETRY FURNITURE BY CHRISTIAN MEYER FOR THE COURT OF CATHERINE THE GREAT

By Dr Tatyana Semenova and Dr Irida Bott

The rediscovery of this exquisite pair of card-tables by Christian Meyer for the Imperial Winter Palace is an exciting chapter in the history of Russian decorative arts and a further addition to the oeuvre of Christian Meyer as well as the small group of items to have survived from the largely lost or dispersed furnishings of Catherine the Great's private apartments at the main Imperial residence in St Petersburg.

Despite the fact that the name of Christian Meyer is firmly established in the history of Russian marquetry furniture, his creative achievement and biography call for further study. Neither the dates of his birth nor death are known, or any details about his early training. Most probably of German origin, Christian Meyer arrived in St. Petersburg from Copenhagen on 28 June 1774 and shortly after received his first commissions from the court of Catherine II. Although never officially appointed court cabinet-maker, Meyer executed numerous orders from the various proprietors of the Russian Empire and practically served as court supplier for thirty years. With his role as cabinet-maker to the Empress, Meyer enjoyed the Empress' particular confidence and was entrusted to teach her beloved grandsons the noble craft of carpentry, as documented in a note written on 28 March 1784 by Catherine II to her Parisian confidant Baron von Grimm:

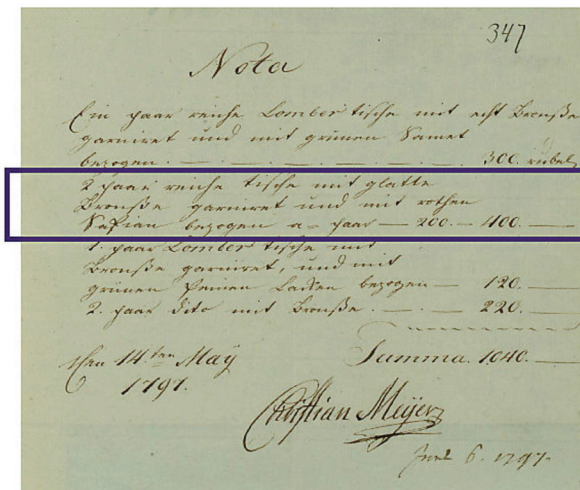
"I have composed great upbringing instructions for masters Alexander and Constantine.... Meanwhile the noble gentlemen are learning joinery under guidance of Mr. Meyer, a German joiner. They are sawing and planing for the greater part of the day. Learning joinery is an amusing way to bring up little tsars, is it not? Since master Alexander is no longer amused by toys, they have been replaced with joinery".

Christian Meyer is rightly regarded as the best St. Petersburg cabinet-maker of the late 18th century. He was the only one who was called 'the Empress's' joiner and highly praised as the one who 'could be taken on trust'. His first commissions in 1784 were for the Empress' favourite A. D. Lansky, and included a door inlaid with precious woods as well as parquet flooring for his St. Petersburg house on Millionnaya Street. As a manufacturer of intricate floorings, Meyer's name also features in 1786 documents, having supplied parquet for the Raphael Loggias in the Hermitage, commissioned by the Empress herself. Typical for 18th century Russian woodworkers Meyer was skilled in the laying of intricate parquet as well as the techniques of fine marquetry cutting for the decoration of furniture. Judging by the amount and the level of commissions, and, moreover, by his stock of expensive exotic woods, Meyer must have also sold to other masters. By 1793 Meyer had about 50 craftsmen working in his workshop, allowing him to produce such elaborate pieces for the court in such relative short time. It is therefore even more surprising that so few of Meyer's works are known.

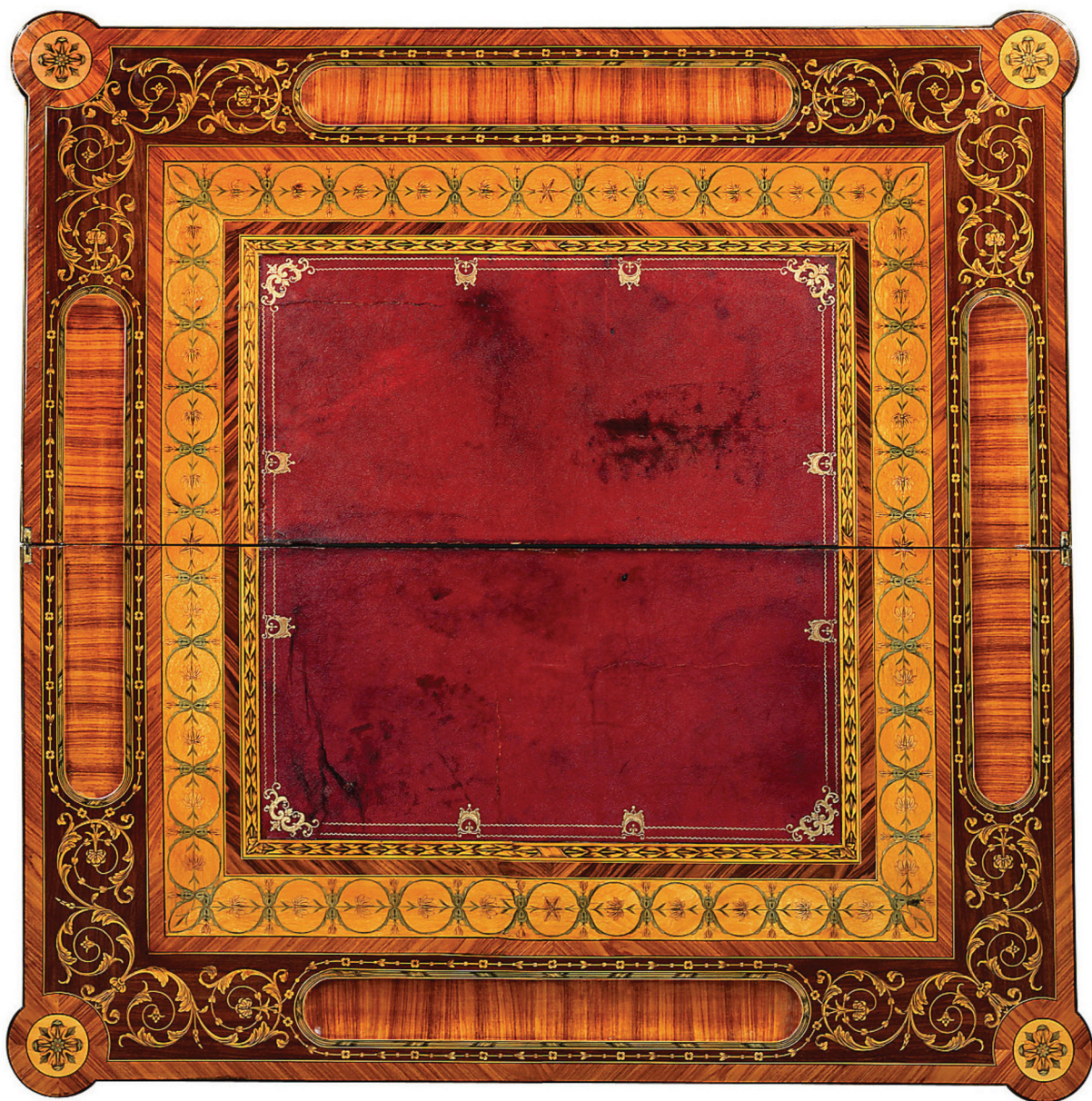
While initially known for his fine joinery and in particular the exquisite parquet floors in contrasting timbers, Meyer appears to have turned to furniture making entirely following the success of David Roentgen's furniture deliveries to the court of Catherine the Great. It can hardly be a coincidence that he received his first payment for two cabinets just a year after the extensive delivery in 1784 from Roentgen's workshops in Neuwied. Building on his skills and experience in the cutting of inlay and marquetry, Meyer initially also decorated all his furniture in fine marquetry. Of the many pieces he produced for the Winter Palace only few survive, including a beautiful pair of corner cabinets decorated in such fine marquetry, delivered in 1786-87 and still preserved at the Imperial Hermitage.

Catherine II watched all new trends in European culture and considered the furnishing of the Winter Palace, the main imperial residence, an important matter of prestige for her personally and for Russia as a whole. Her private apartments contained a number of marquetry pieces, with various types of tables making up the biggest part. Archival information on the decoration is scarce, however, it is well documented that her apartments featured numerous card tables and the historian Alexander Uspensky describes a gathering with courtiers arriving to join the Empress for the various fashionable games and how numerous card tables were placed in the dining room, the small 'Bright Study' and the 'Diamond Chamber'.

Unfortunately, time was not kind to Catherine's private apartments at the Winter Palace. After her death, they underwent multiple renovations and were irretrievably lost to fire in 1837. The furniture of her personal rooms was deemed to have perished, although other parts of the palace's interiors



Christian Meyer's invoice dated 14 May 1797





had been rescued. The 18th-century furniture preserved in the St Petersburg museums and bearing Winter Palace inventory labels, would suggest that furniture from the Empress' apartments too could still exist.

The research linking the various tables to one workshop began with the study of a kidney-shaped table at the Hermitage. It had a table top decorated with floral design, featuring a basket of lilies, carnations and roses as its central piece. Apart from the splendidly crafted table top, it was notable for its unusual octagonal legs, with each facet alternatively veneered with light and dark woods and decorated with an inlaid husk ornament and brass. These characteristic legs were found in eleven more tables, four of which are today in the museums of St. Petersburg and the rest in private collections. Most of these are felt-top and either kidney-shaped or fold-over card tables. Apart from the similarity of legs, the tables also all feature marquetry tops. The tables' compositional and decorative elements clearly coincide: their tops feature beautiful designs with floral bouquets in the centre, surrounded with copious shoots evenly covering the rest of the space. A certain aridity of pattern is compensated with gracefulness of lines and freedom of filling the space; together they make a joyful impression resembling oriental carpets in their splendour and richness.

Within this group there are several card-tables which deserve particular attention. One of these is preserved at the Pavlovsk Palace museum, while other tables appeared at auction (Christie's London, 20 June 1985 and 22 June 1989, and Sotheby's London, 12 June 2002), and remain in private collections. The only known pair, the two tables presented here, are particularly interesting in that they bear the inventory label of the Winter Palace.



The related table by Christian Meyer at Pavlovsk

The identification as tables from the Winter Palace as well as the authorship of Christian Meyer is further underlined by the exciting discovery of a 14 May 1779 invoice signed and dated by Christian Meyer:

Ein paar reiche Lomber Tische mit (?) Bronze garniert und mit grünem Samet bezogen --- 300. rubel

2 paar reiche Tische mit glatten Bronzen garniert und mit rothem Safian bezogen re = paar - 200. - 400.

1 paar lomber Tische mit Bronzen garniert, und mit grünem feinem Leder bezogen - 120.

2 paar dito mit Bronzen -- 220.

Listing a total of six pairs of games tables, his invoice includes 'two pairs of rich tables with straight (or flat?) Bronzes and covered with red *Safian* leather', which describes tables exactly like the two offered here.

The stylistic similarities between these tables, and in fact much of Meyer's marquetry furniture, and furniture made in England at this time lead to suggestions that the tables were conceived by one of the many foreigners who joined the court at the time. However, no notable English cabinet-maker appears to have been at the court at that time, nor is there is any evidence that any significant consignment of furniture ever arrived in Russia from England. 'Anglomania' prevailed in Russian society in the 1770s and '80s, and the Empress's enchantment with Englishness was so great, it culminated in a major architectural project at Tsarskoye Selo.

Preserved at the Hermitage collection of engravings is an album of ornamental compositions *Ornaments in the Etruscan and Grottesque Styles* by Michael Angelo Pergolesi, known as one of the chief assistants to the Adam brothers. Pergolesi had been invited to work in London having made the acquaintance of Robert Adam in Italy and between 1777 and 1792 published two albums - *Designs for Neoclassical Ornaments* and *Ornaments in the Etruscan and Grottesque Styles*. Both served as manuals for cabinet-makers and marquetry-cutters as well as private clients and the sheets at the Hermitage, dating to 1777-82, are signed by the author. The ornaments in these engravings are remarkably fine and graceful and the designs are found strikingly closely translated into the fine marquetry of Christian Meyer. Not only random elements are echoed, but entire compositions. The borrowings from the English album by no means contradict the authorship of Meyer; rather, they are explained by *Anglomania* and the Empress' role in promoting it.

While it is not documented how or when these two tables left the Hermitage it is most likely that they were sold in one of the many auctions organised by the Soviet government in the 1920s or 30s and it is hugely exciting to see them return to the market.

Dr Irada K. Bott is Deputy Director of Scientific Research at the Tsarskoye Selo State Museum, St. Petersburg, while Dr Tatiana Semenova is Curator of furniture at the State Hermitage Museum in St. Petersburg.



Michael Angelo Pergolesi's related designs





DEMIDOFF SERVICE



Du 12. 9. 1818.

cap. 1. 1/2



113

Vendu à M. de Demidoff.

1720	Une soupière f. plat aines & Cour. à Charnières	6. 5. "	108
1860	Puits à pilettes à soupe unie	8. 5. 2. 1/2	80
900	Deux Capotes, aines & Cour. à Charnières	8. 7. 4. 1/2	144
1920	24 apilettes pilettes unie	25. 4. 5. "	240
	3 plats d'entree de 11 p. en module unie	10. 5. 7. 1/2	
1950	1 id. d'entree de 10 p. en idem	12. 1. 6. 1/2	159
	2 id. ovales de 15 p. en idem	8. 6. 1/2	
360	1 Cuisine plat au ovale Colonne rouge	2. 6. 4. "	66
360	1 Cuisine unie plat au ovale	3. 2. "	66
30	1 Cuiller à Sauce à filet	2. 7. 1/2	4
840	2 Salines doubles à Charnières, doré en d. d. d. d.	1. 4. 4. "	132
120	1 Moutardier Nore doré en d. d. d. d.	4. 2. "	36
1800	2 pains de flambray unie à pompe	6. 7. 2. "	240
300	1 Boute Saladin doré en d. d. d. d.	3. 6. "	54
300	1 Capeline de 6 p. f. plat au che droit	2. 1. 3. "	60
210	1 pot à Crème f. Cruchon unie	5. 3. 1/2	42
300	1 Sucier Nore Ebénier unie & Courvete	1. 2. 7. 1/2	60
420	1 Chaise de 6 Capes ovale unie	2. 4. 2. "	66
780	1 plateau rond de 12 p. en g. d. d. d. d.	4. 5. 4. 1/2	84
50	1 pince à sucre unie	1. 1. 1/2	8
70	1 Cuiller à sucre à filet	2. 7. 1/2	10
520	8 Couverts de dessert en ch. d. d. d. d. d. d.	2. 8. "	64
540	18 Couverts de M. à filet	12. 1. 7. "	72
60	2 Cuillers à bagout id.	1. 1. 1/2	8
70	1 id. à alle id.	1. 1. 1/2	10
100	12 id. à Café id.	1. 2. 1. "	18
370	18 Couverts Ebénier saumon rouge, unie	4. "	72
400	1 fourchette à digne fourchettes d'arg. & Couverts	6. "	60
240	8 Ecuil alaire doré en d. d. d. d.	3. 5. 3. "	40
160	8 id. à liguier idem	5. 4. 1/2	24
240	Un Nichoir à Esprit de Vin	1. 3. 5. 1/2	60
	Valeur du puits & Couverts	133. 7. 5. 1/2	7368 20
860	Doreur en d. d. d. d. d. d. d. d. d. d. d. d.		180
90	Une paire Carafes pour buchet		12
990	Fracture 112 - Actual		127 80
2800	Un Coffre en Gaierner pour le tout avec serrure		300
	Valeur du puits & Couverts		10075

Vendu à M. de Darnovine

12	12 Couverts 9 M. à filet	4. 4. "	48
60	2 Cuillers à bagout id.	4. "	8
70	1 id. à alle id.	11. 6. 6. "	10
50	6 id. à Café id.	1. 5. "	9
120	1 Goblet à bouillottes avec Courvete	5. 4. "	21
	Valeur du puits & Couverts	12. 4. 2. "	694
			790



Count Nikolai Demidoff

THE DEMIDOFF SERVICE

The Demidoff Service, as the quality of the present lots attests, is undoubtedly one of the most magnificent French services produced in the early 19th century. Count Nikolai Demidoff (1773-1828), for whom it was made, was born near St Petersburg in 1773, son of Nikita Akinfiyevich Demidoff (1724-1786) and his third wife Alexandra Safonova. His father died when he was only fifteen at which time he inherited the family's industrial empire, consisting of some eight metallurgical factories as well as mines in the Urals and Siberia. They were said to have produced a huge annual income and he owned some 12,000 serfs. In spite of his incredible wealth the young Demidoff began to spend so recklessly that the government had to send in the receivers.

At St Petersburg in September 1795 he married Baroness Elisabeta Alexandrovna Stroganoff (1779-1818). The couple had two sons, Pavel Nikolaievich (1798-1840) and Anatole (1812-1869). Nikolai entered the diplomatic service and the young couple moved to Paris, becoming ardent supporters of Napoleon I of France and setting up home in the hôtel de Brancas-lauragais, at the corner of rue Taitbout and Boulevard des Italiens. However, rising Franco-Russian tensions forced his recall and they moved back to Russia via Italy, arriving in 1812. He fought with distinction in the Russo-Turkish War (1806-1812) and at the start of the French invasion of Russia he financed the creation of an infantry regiment, which he then commanded against Napoleon's forces, fighting at Orava and Borodino.

Demidoff returned to Paris in 1815, where his house soon became a centre for leading academic and literary figures of his day. In 1819 he was made Russian Ambassador to the court of Tuscany. Having divorced his wife, who moved back to France, he lived his last years between France and Italy amongst scholars, financing the creation of schools, hospitals and other charitable institutions in Tuscany. He bought 42 acres of marshland north of Florence from the Catholic Church and there built the Villa San Donato from 1827 to 1831 where he set up richly-decorated private rooms to house his enormous art collection, which was divided between his residences in San Donato, St Petersburg, Paris and Moscow. By decree of Leopold II of Tuscany, on 23 February 1827 Demidoff was made Count of San Donato for the services he had rendered to Tuscany.

JEAN-BAPTISTE-CLAUDE ODIOT

It is not surprising that Demidoff turned to the *Maison Odiot* to order a silver-gilt service. The firm, which can trace its origins back to 1690, came to its greatest glory under the leadership of Jean-Baptiste-Claude Odio, the grandson of the founder, Jean-Baptiste-Gaspard Odio. Born in 1763 and becoming a master in 1785, Odio succeeded his father in the business, steadily building the firm's reputation, coming to particular notice following the *Exposition de l'industrie* held in Paris in 1802. Following the bankruptcy, in 1809, of the celebrated neoclassical silversmith Henry Auguste, who at the time was the silversmith to Emperor Napoleon, Odio was able to purchase many of his models and designs.

Soon Odio was receiving orders from the French court, including a service made for Napoleon's mother, styled 'Madame Mère', much of which was exhibited London, Christie's, *The Glory of The Goldsmith*, 1989, nos. 17 and 18, and as well as from across Europe and beyond. The Russian Imperial court's love affair with French silver, most famously realised in the service ordered by Catherine the Great from the Parisian silversmith Jacques Roettiers and his son Jacques-Nicolas Roettiers in 1770 and subsequently presented to her lover Count Gregory Orloff, continued with commissions from the Russian court to Odio. Among these important commissions were a massive service for Countess Branicki, the niece of Prince Potemkin. The account books which remain in the archives of Odio record that the service was ordered by 'M. de Demidoff', with the most important part of the service being delivered on 5 October 1817, this included many of the important pieces in the present lot. There are subsequent accounts for 1818 and 1820.

It has been said of the Demidoff service that the individual objects 'are not so much dishes and cruet frames as they are fully realised small sculptures. The technical brilliance of these figures was due ... to the extraordinarily coordinated system that integrated the skills of the *fondeurs-ciselleurs* with those of the silversmiths' (C. le Corbeiller, 'An Introduction to Napoleonic Silver', *The Arts Under Napoleon*, The Metropolitan Museum of Art, New York, 1978). The records of *Maison Odio* indicate that a considerable number of artists were employed on the service, including the designers Cavalier, Prud'hon, Moreau and Garamery, and modellers such as Chaudet, Dumont and Roquier (J.-M. Pinçon and O. Gaube du Gers, *Odio l'orfèvre*, Paris, 1990).

Some elements of the design of the Demidoff service, particularly the major tureens, can be seen as a celebration of the defeat of Napoleon - a victory in which Demidoff had played his part (*The Glory of the Goldsmith*, Christie's, London, 1989, p.36). For example, the kneeling Nike figures beneath the tureens and the figures of Fame, Bacchus and Ceres supporting the bowls of the pot-à-ouille can be seen in this light. It is somewhat ironic that the most 'Napoleonic' of services should include elements celebrating his defeat, and soon after was exhibited at the Louvre. The catalogue for this exhibition, *l'Exposition des produits de l'industrie française au Louvre* stated that 'It has been a pleasure to see a fine silver-gilt service ordered by M. Demidoff, for which the estimated price is not less than 130,000 francs, Sixty pieces were counted, all decorated with bas-reliefs in exquisite taste, of subjects representing festivities. The main vases are supported by perfectly designed and worked figures, representing Bacchus, Ceres, Pomone etc. It is doubtful whether the art of the silversmith as ever produced anything more magnificent' (*Ibid*, p. 36 where the French text is translated).



Jean-Baptiste-Claude Odio
Detroit Institute of Arts/Founders Society Purchase,
R.H. Tannahill Foundation Fund/The Bridgeman Art Library



Anatole Demidoff, Prince of San Donato



Charles Frederick Hancock



Alfred de la Chapelle

THE LATER HISTORY OF THE SERVICE

On the death of Count Nikolai Demidoff in 1828 the service presumably passed to his second son Anatole Demidoff. The younger Demidoff was born near St Petersburg, as his father had been, but grew up in Paris. His western upbringing led him to move away from his Russian ancestry and by the time of his father's death in 1828 he had more or less settled entirely in Europe, splitting his time between Paris, Rome and Venice. This attitude alienated him from Tsar Nicholas I of Russia, who had an abiding antipathy towards him. Following in his father's footsteps Anatole was interested in scholarship and as a result of his support was created Prince of San Donato in 1837. He also considerably expanded the Demidoff collection assembled by his father at the Villa San Donato near Florence, being particularly interested in Romantic art buying, for example at the Paris Salon of 1834 Paul Delaroche's *The Execution of Lady Jane Grey* (now in the National Gallery, London). His collection was dispersed through public and private sales in Paris starting in 1863 and it seems likely that the Demidoff service was one of the earliest pieces to leave the collection, having been with the London based gentleman dealer Charles Frederick Hancock by 1863.

Charles Frederick Hancock, born in 1807, became a partner in the firm of Hunt and Roskell, one of the leading silversmiths of the first half of the 19th century. He set up on his own by 1849 and soon was advertising himself as 'Jeweller and Silversmith to the principle sovereigns of Europe'. In this capacity it seems likely that he became acquainted with Prince Demidoff and it seems probable that he purchased the Demidoff service directly from him. Hancock would seem to have wasted no time finding a buyer for the service as the applied arms are marked with London hallmarks for 1863. The identification of the arms had for many years remained something of a mystery, however, research by French heraldry expert Philippe Palasi showed the arms to be those de la Chapelle, as borne by Alfred de la Chapelle (1830-1914) Count of Morton and Beaulieu in Périgord.

Alfred de la Chapelle was a colourful explorer, adventurer, soldier, journalist and politician. As a young man he joined the California gold rush, but made his mining fortune at Coscopera, Mexico, in the 1850's. In 1859 he returned to France and met the Empress of Russia among others. Obviously a restless individual, by 1860 de la Chapelle had emigrated to Australia where by 1867 he was back in the mining industry. In 1863 he is recorded as having acknowledged an illegitimate son, Octave Xavier Alfred, whose mother Kate Royal was a twenty-year old from Manchester. In 1889 the birth of a second child, Antoinette-Aline-Andrea de Morton de la Chapelle, was recorded at the French consulate in Dublin. Alfred de la Chapelle died in Essex in 1914, when it appears that the silver gilt service was acquired by an Englishman, presumably the "Gentleman of Title" cited in the New York auction catalogue in 1928.

It is extraordinary that the service survived intact until the sale in New York in 1928 and even more so that so many of the principle pieces have been reunited nearly a century after being separated.

The research above is extracted from A. Phillips and J. Sloane, *Antiquity Revisited, English and French Silver from the Collection of Audrey Love*, London, 1997.



DEMIDOFF SERVICE

THE PROPERTY OF A GENTLEMAN

30

A FRENCH-EMPIRE SILVER-GILT DINNER-SERVICE

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS,
1817-1819, THE APPLIED ARMS WITH MARK OF CHARLES
FREDERICK HANCOCK, LONDON, 1863

Comprising the following, each as detailed fully on the
following pages:

- a)
A MASSIVE SILVER-GILT TUREEN
24 in. (61 cm.) high; 546 oz. (16,984 gr.)
- b)
A PAIR OF MASSIVE SILVER-GILT TUREENS
18½ in. (47 cm.) high; 937 oz. (29,131 gr.)
- c)
A PAIR OF MASSIVE SILVER-GILT SOUP-TUREENS
15½ in. (39 cm.); 584 oz. (18,170 gr.)
- d)
A PAIR OF SILVER-GILT WINE-COOLERS
8¼ in. (21 cm.) high; 213 oz. (6,609 gr.)
- e)
A SILVER-GILT FOUNTAIN
20 in. (51 cm.) high; gross weight 461 oz. (14,336 gr.)
- f)
A SILVER-GILT VERRIÈRE
17½ in. (44.5 cm.) long; 119 oz. (3,713 gr.)
- g)
A SET OF SIX SILVER-GILT WINE COASTERS
5 in. (13 cm.) diam.; 50 oz. (1,543 gr.)
- h)
A PAIR OF SILVER-GILT DISHES AND COVERS
11¾ in. (29.7 cm.) diam.; 147 oz. (4,570 gr.)
- i)
A SILVER-GILT DESSERT-STAND
11¾ in. (30 cm.) high; 55 oz. (1,717 gr.)
- j)
A PAIR OF MUSTARD-VASES
5¾ in. (14.6 cm.) wide; 66 oz. (2,049 gr.)

Total gross weight 3,177 oz. (98,820 gr.)

(20)

£3,000,000-5,000,000

US\$4,600,000-7,500,000

€3,400,000-5,600,000



Design for a Pot-à-Oille
Courtesy of Odier

a)

A MASSIVE FRENCH-EMPIRE SILVER-GILT TUREEN AND COVER (POT-A-OILLE)
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817, AFTER A DESIGN OF A.-L.-M. CAVELIER,
THE APPLIED ARMS WITH MARK OF CHARLES FREDERICK HANCOCK, LONDON, 1863

The circular base cast and chased with a band of stylised foliage on a matted ground, the hemispherical bowl supported on cast figures of Ceres, Bacchus and Fame, the bowl applied with a band of trailing vines, dolphins and bulrushes, with Bacchic female mask and double serpent handles, the domed cover with foliage and bud finial, with plain liner with shell grips, the cover applied twice and the base applied once with two coats-of-arms *accolé* below a coronet, *marked under base, on base, under bowl, inside cover, on cover bezel and on liner, the base further stamped 'J. B^{re}. C^{re}.' ODIOT, the coats-of-arms each marked underneath*

24 in. (61 cm.) high

546 oz. (16,984 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until *circa* 1863.
with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

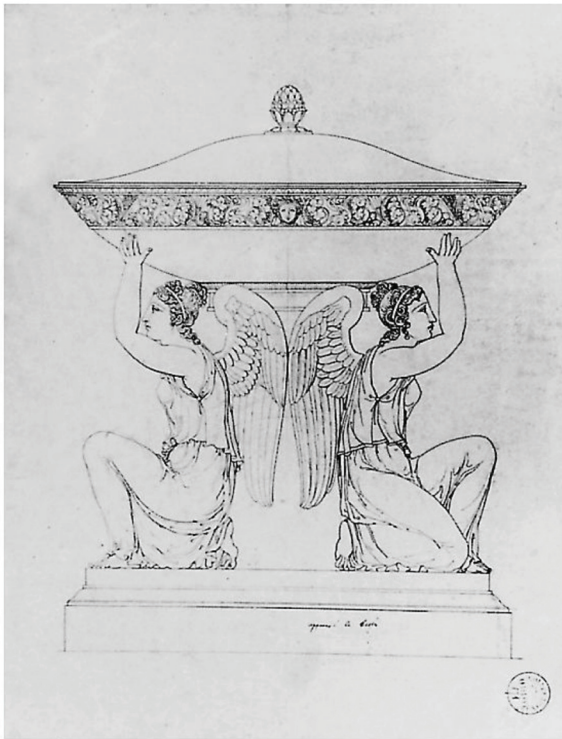
An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, either lot 42 or 43.
The late Mrs Anna Thomson Dodge, removed from Rose Terrace, Grosse Pointe Farms, Michigan; Christie's, London, 23 June, 1971, lot 50.

LITERATURE:

Odier Account for 1817 as one of two '*pots-à-oilles 3 femmes debout d'ornement dessin*' at a cost of 3,000 Fr.

The second *pot-à-oille* was formerly in the collection of the late Audrey B. Love and bequeathed by her to the French nation in 2003.





Design for a Tureen
Courtesy of Odiot



b)

A PAIR OF MASSIVE FRENCH-EMPIRE SILVER-GILT TUREENS
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817, AFTER A DESIGN OF A.-L.-M. CAVELIER,
THE APPLIED ARMS WITH MARK OF CHARLES FREDERICK HANCOCK, LONDON, 1863

Each oval and on oval base, cast and chased with a band of stylised foliage on a matted ground, the oval bowl supported on a pair of cast winged kneeling figures of winged Victory, the bowl applied with a band of trailing vines, the slightly domed cover with foliage and bud finial, the plain liner with shell grips, the base and cover each applied twice with two coats-of-arms *accolé* below a coronet, each marked under base, on base, near rim, inside cover, on cover bezel and on liner, the bases further stamped 'J. B^{re}. C^{re}. ODIOT' the liners further stamped 'ODIOT', the coats-of-arms each marked underneath

18½ in. (47 cm.) high

937 oz. (29,131 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until *circa* 1863.

with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 45 (one).

Anonymous sale; Christie's, Geneva, 9 November 1976, lot 277 (one).

British Rail Pension Fund; Sotheby's, Geneva, 14 November 1988, lot 123 (one).

LITERATURE:

Odiot Account for 1817 as '2 terrines 2 femmes ailés à Genoux *idem* [comme dessin]' at a cost of 2,800 Fr.





c)
A PAIR OF MASSIVE FRENCH-EMPIRE SILVER-GILT TUREENS,
COVERS AND LINERS (COUPES D'ENTREMENTS)
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817, AFTER A
DESIGN OF A.-L.-M. CAVELIER, THE APPLIED ARMS WITH MARK OF
CHARLES FREDERICK HANCOCK, LONDON, 1863

Each circular and on circular base, cast and chased with a band of stylised foliage on matted ground, the oval bowl supported on a pair of cast winged kneeling figures of Victory, the bowl applied with a band of trailing vines, the slightly domed cover with foliage and bud finial, the base and cover each applied with two coats-of-arms accollé below a coronet, marked under base, on base, under bowl, inside cover, on cover bezel and on liner, the base further stamped 'J. B^{re}. C^{re}. ODIOT', the liners further stamped 'ODIOT', the coats-of-arms each marked underneath

15½ in. (39 cm.) high
584 oz. (18,170 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863.

with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, either lot 46 or 47.

The Audrey B. Love Foundation, from the Collection of C. Ruxton Love; Christie's, New York, 14 June 1982, lot 143.

LITERATURE:

Odiot Account for 1817 as one of two of '4 coupes femmes à genoux idem. [comme dessin]' at a cost of 5,000 Fr.

The second pair of coupes femmes à genoux were formerly in the collection of the late Audrey B. Love and bequeathed gifted by her to the French nation in 2003.







Design for a Wine-Cooler
Courtesy of Odiot



d)

A PAIR OF FRENCH-EMPIRE SILVER-GILT WINE OR FRUIT COOLERS AND LINERS
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817, THE APPLIED ARMS WITH MARK OF
CHARLES FREDERICK HANCOCK, LONDON, 1863

Each on detachable circular base, chased with a band of laurel leaves and supported by four cast infant bacchanals, each applied on each side with Eros riding a seahorse and with a band of interlacing vines, foliage and bulrushes above and with winged swan head handles, with detachable plain liners, each applied under each handle with two coats-of-arms accolé below a coronet, marked under base, near rim and on liner, one base further 'J. B^{re}. C^{re}. ODIOT', the coats-of-arms each marked underneath

8¼ in. (21 cm.) high
213 oz. (6,609 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863.
with Charles Frederick Hancock, London, by 1863.
Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).
An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 41.
The Audrey B. Love Foundation, from the Collection of C. Ruxton Love;
Christie's, New York, 14 June 1982, lot 142.

LITERATURE:

Odiot Account for 1817 as one of two of '2 seaux de dessert en vermeil anse cignes [sic.] at a cost of 1,100 Fr.





e)

A FRENCH-EMPIRE SILVER-GILT FOUNTAIN

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, CIRCA 1817, THE APPLIED ARMS WITH MARK OF CHARLES FREDERICK HANCOCK, LONDON, 1863

On partly-fluted square base, with egg-and-dart cast knob, the campana-shaped body applied with a procession of classical bacchic figures surrounding Bacchus being drawn by panthers in his chariot, with leaf-capped scroll and dolphin mask handles, applied below the rim with a band of trailing vines, the slightly domed cover with bud and foliage finial, with lion cast spout and mother-of-pearl mother gilt metal tap, the plain liner with drop ring handles, the cover applied with two coats-of-arms *accolé* below a coronet, marked under base, on base, near rim, inside cover and under liner, the base and inside cover further stamped 'J. B^{re}. C^{te}. ODIOT', liner further stamped 'ODIOT', the coats-of-arms each marked underneath 20 in. (51 cm.) high gross weight 461 oz. (14,336 gr.)

PROVENANCE:

Count Nikolai Demidoff (1773-1828) and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863. with Charles Frederick Hancock, London, by 1863.

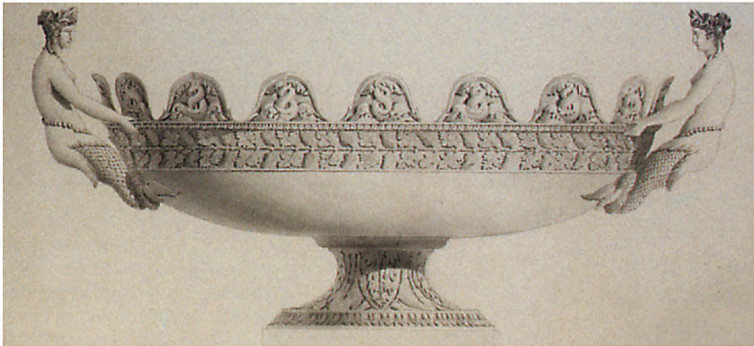
Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 48.

The late Mrs Anna Thomson Dodge, removed from Rose Terrace, Grosse Pointe Farms, Michigan; Christie's, London, 23 June, 1971, lot 49.

Anonymous sale; Christie's, Geneva, 9 November 1976, lot 278.





Design for a Verrière
Courtesy of Odiot



f)

A FRENCH-EMPIRE SILVER-GILT VERRIERE
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817, THE APPLIED ARMS WITH MARK OF
CHARLES FREDERICK HANCOCK, LONDON, 1863

Shaped oval and on spreading foot, cast and chased with foliage and applied below the rim with a band of trailing vines, bacchic female masks, dolphins and bulrushes, the rim with cast openwork intertwined dolphin on each notch, applied with handles cast as mermaids, with detachable plain liner, applied on each side with two coats-of-arms *accolé* below a coronet, marked *under base, on foot and under liner, the base further stamped 'J. B. ODIOT', the coats-of-arms each marked underneath* 17½ in. (44.5 cm.) long
119 oz. (3,713 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) on 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863.

with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 27 or 28.

The late Mrs Anna Thomson Dodge, removed from Rose Terrace, Grosse Pointe Farms, Michigan; Christie's, London, 23 June, 1971, lot 52.

LITERATURE:

Odiot Account for 1817 as one of two '*verrières idem [anse Sirènes avec double fond]*' at a cost of 2,200 Ffr.





g)

A SET OF SIX FRENCH-EMPIRE SILVER-GILT WINE-COASTERS (PORT BOUTEILLE)

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1817

Each circular, with milled and gadrooned borders, the sides pierced with fruiting trailing vines, engraved with two coats-of-arms accolé below a coronet, each marked under base and on side, the bases further stamped 'ODIOT'

5 in. (13 cm.) diam.

50 oz. (1,543 gr.)

PROVENANCE:

Delivered to Count Nikolai Demidoff (1773-1828) on 5 December 1817 and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863

Charles Frederick Hancock, London, 1863

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, from lots 16-22.

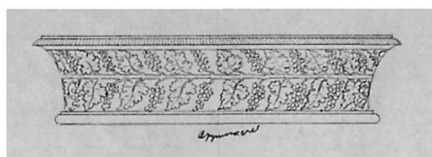
The late Mrs. Anna Thomson Dodge, removed from Rose Terrace, Grosse Pointe Farms, Michigan;

Christie's, London, 23 June, 1971, lot 56 (4). The Audrey B. Love Foundation, from the Collection of C.

Ruxton Love; Christie's, New York, 14 June 1982, lot 140 (two).

LITERATURE:

Odiot Account for 1817 as six of 16 'porte bouteilles cisellé des deux cotes idem [comme dessin]' at a cost of 1,200 Ffr.



Design for a Wine-Coaster
Courtesy of Odiot

h)

A PAIR OF FRENCH-EMPIRE SILVER-GILT DISHES AND COVERS
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, CIRCA 1817, THE APPLIED ARMS WITH MARK OF
CHARLES FREDERICK HANCOCK, LONDON, 1863

The dishes each circular, with anthemion borders, engraved with two coats-of-arms accolé below a coronet, the covers each domed applied with a band of fruiting grapevines interspersed with flowers, with foliage and bud finials, each applied twice with two coats-of-arms accolé below a coronet, *marked under dishes, on borders, inside covers and on borders, the dishes each further stamped underneath 'Odiot'*

11 ¼ in. (29.7 cm.) diam.

147 oz. (4,570 gr.)

PROVENANCE:

Count Nikolai Demidoff (1773-1828) and then by descent to his son

Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863.

with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, the Anderson Galleries, New York, 15 December, 1928, lot 23.

The late Mrs Anna Thomson Dodge, removed from Rose Terrace, Grosse Pointe Farms, Michigan; Christie's, London, 23 June, 1971, lot 54.





i)

**A FRENCH-EMPIRE SILVER-GILT DESSERT-STAND
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, CIRCA 1817**

On square base with four foliage-capped lion's paw feet, cast and chased with a bands of palmettes surrounded by foliage scrolls and on a matted ground, applied below the bowl rim with a band of trailing vines, bacchic female masks, dolphins and bulrushes, with winged demi-putto handles, engraved twice with two coats-of-arms accolé below a coronet, marked under base, on bowl and near rim

11 ¾ in. (30 cm.) high

55 oz. (1,717 gr.)

PROVENANCE:

Count Nikolai Demidoff (1773-1828) and then by descent to his son Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863. with Charles Frederick Hancock, London, by 1863.

Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).

An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 23.

A Collector; Christie's, New York, 29 April 1987, lot 235.



i)
A PAIR OF FRENCH EMPIRE SILVER-GILT MUSTARD-VASES
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, CIRCA 1817, THE APPLIED ARMS WITH MARK OF
CHARLES FREDERICK HANCOCK, LONDON, 1863
Each rectangular plinth on four foliage and flower-capped lion's paw feet, each supporting the cast
classical female figure holding a vase with an engraved band of fruiting vines, with plain liner, each
applied with two coats-of-arms accolé below a coronet, each marked under base, on base, on base of
vase and under liner
5¾ in. (14.6 cm.) long
66 oz. (2,049 gr.)

PROVENANCE:
Count Nikolai Demidoff (1773-1828) and then by descent to his son
Anatole Demidoff, Prince of San Donato (1812-1870), probably until circa 1863.
with Charles Frederick Hancock, London, 1863.
Count Alfred de la Chapelle, Seigneur of Morton and Beaulieu, Périgord (1830-1914).
An English Gentleman of Title, The Anderson Galleries, New York, 15 December, 1928, lot 50.
A Collector; Christie's, New York, 29 April 1987, lot 234.

THE PROPERTY OF A GENTLEMAN

31

A GEORGE III DERBY BISCUIT PORCELAIN, ORMOLU AND JASPERWARE-MOUNTED
EIGHT DAY TIMEPIECE MANTEL CLOCK WITH REVOLVING CHAPTER RINGS:
'ANDROMACHE'

BENJAMIN VULLIAMY, LONDON, NO. 228. CIRCA 1790

CASE: the Derby biscuit porcelain figure of Andromache leaning over an ormolu leaf-wrapped urn with flaming finial and entwined serpent handle, one serpent indicating the time with its tongue, resting on a square plinth with rams' head corner mounts trailing berried leaves, the front with berried laurel ormolu frame to a lilac ground jasperware medallion depicting Apollo, its reverse impressed 'WEDGWOOD', lifting to reveal the winding and setting squares, the left side with conforming wreath frame to a further lilac ground jasperware plaque (restored) depicting the Three Graces, lifting to reveal the movement, the rear with replaced hinged and glazed door, with acanthus-cast gallery to its base, the front of the plinth signed and numbered 'Vulliamy/LONDON NO. 228', the whole raised on a further white marble plinth, with beaded mount and inset stylised trefoil ormolu mounts to the front and sides, on an ormolu base part cast with an acanthus and dart moulding; minor restorations to figure DIAL: with two revolving enamel chapter rings MOVEMENT: with tall rectangular plates joined by four pillars, single chain fusee with half dead beat escapement, the back plate with floral engraving around a circular bridge signed 'Vulliamy/London/No. 228', with hinged holdfast for the original ebony rod pendulum with brass bob punch-numbered '228'; two replaced keys
17 in. (43 cm.) high; 11 in. (28 cm.) wide; 7½ in. (18 cm.) deep

£100,000-150,000

US\$160,000-230,000
€120,000-170,000

PROVENANCE:

With Hotspur, London, 1972.
Asprey & Co., London, 16 April 1973, when acquired by the present owner.

COMPARATIVE LITERATURE:

T. Clifford, 'Vulliamy Clocks and British Sculpture', *Apollo*, October 1990, pp. 226-237
A. Ledger & R. Smith, *Benjamin Vulliamy and the Derby Porcelain Manufactory 1784-1795*, Derby Museums and Art gallery, 2007
R. Smith, 'Vulliamy Clock Numbering: A Dated Series', *Antiquarian Horology*, Vol. XIX, No. 6 (Winter 1991), pp. 620-625
R. Smith, 'Benjamin Vulliamy's library: a collection of neo-classical design sources', *The Burlington Magazine*, June 1999, pp. 328-337
C. Williams (trans.), *Sophie in London 1786; being the Diary of Sophie von La Roche*, London, 1933, pp. 100-101



'I NEVER YET SAW ANYTHING SO NOBLE, SIMPLE AND INSTRUCTIVE...'

'NOBLE SIMPLICITY': BENJAMIN VULLIAMY AND THE CREATION OF AN ENGLISH ORNAMENTAL CLOCK

Vulliamy No. 228 predates the surviving Vulliamy records in the National Archives, but from its serial number it probably dates from around 1791 [see Smith, 1991]. It belongs to a group of ornamental clocks made mainly in the 1780s and early 1790s, which represent a highpoint of neoclassical design in British decorative art [see Clifford, 1990]. They were produced by the King's Clockmaker, Benjamin Vulliamy (1747-1811) of Pall Mall, Westminster, who wanted to produce a range of superior English ornamental clocks that would overcome 'The great preference the English ... give to French work, inasmuch that in most gentlemen's houses when there is an ornamental clock it is a French one' (note by Vulliamy in Guildhall Library, London, Clockmakers' Company Ms. 3945). As No. 228 shows, despite the challenges of the task he set himself, Vulliamy succeeded admirably in his objectives.

Although this project to 'manufacture ornamental clocks in England' was not quite as novel as Vulliamy liked to claim, (Matthew Boulton had attempted something similar a few years earlier), this was still a major commercial and artistic undertaking. Inevitably, in designing his clocks, Vulliamy drew on themes typical of neoclassicism and already familiar to Parisian makers, like the use of allegorical figures, or of an urn with horizontal chapter rings. However, he was no slavish copyist, and helped by his considerable library of design sources, he succeeded in producing objects with a distinctive elegance which owed much to his own aesthetic vision [see Smith, 1999]. As a German traveller, Sophie von La Roche, noted approvingly after seeing some of Vulliamy's clocks in his Pall Mall shop in 1786, 'French artists have certainly created some fine things ... in clocks ... but I never yet saw anything so noble, simple and instructive from their hands. All the images are Greek figures in biscuit porcelain and Mr Vulliamy's physiognomy and gentle modest person hide a store of Greek ideas and moral allegory.' She went on to contrast the 'noble simplicity' of his pieces with the 'luxury and magnificence' of French clocks [see Williams, 1933].

A CHALLENGING MATERIAL: VULLIAMY AND THE DERBY PORCELAIN MANUFACTORY

This 'noble simplicity' owed much to the large allegorical figures in biscuit porcelain which Vulliamy commissioned specially for these clocks. The ways in which these figures are closely integrated with other elements of the design give the clocks a dynamic quality which emphasises the allegorical message, making them, as Sophie von La Roche put it, 'instructive' in the best neoclassical manner. However, as Vulliamy was to discover, such closely integrated designs came at a cost. When combined with his decision to make the figures in biscuit porcelain rather than the ormolu or bronze used by his French competitors, they posed potentially serious problems in production; and the means by which these problems were resolved can still be recognised in surviving examples. It is worth emphasising that although Vulliamy was personally responsible for the design of these clocks and kept a close watch on the production process, he made no attempt to bring all aspects of manufacture under his own roof.



(detail showing how the altar is notched to accommodate Andromache's robes and bring the figure close to the vase)

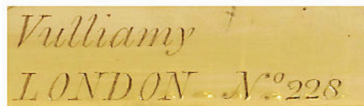


Benjamin Vulliamy (1747-1811), *Clockmaker to King George III*, by an anonymous artist. Worshipful Company of Clockmakers' Collection, UK/The Bridgeman Art Library

Instead, as was common in clockmaking — and indeed in most of the luxury trades at this time — he commissioned independent specialists to make the various elements to his specifications, and then supervised their assembly to his own high standards. Much of this work was done in London, including the modelling of the allegorical figures by talented young sculptors who worked to the general designs which Vulliamy provided. However, the task of translating these models into biscuit porcelain was entrusted to the Derby Porcelain Manufactory, the only British porcelain maker able to produce such large figures at this date. The use of biscuit porcelain, echoing Parian marble, undoubtedly contributed to the neoclassical elegance of these clocks, but it also greatly increased the problems of production. The soft paste porcelain used by Derby was difficult to control in the kiln, and producing figures to the very precise sizes, conformation and colour required by Vulliamy's designs was to cause the factory major problems, leading to considerable delays and wastage. The fortunate survival of much of Vulliamy's correspondence with William Duesbury junior (1763-96), who was the factory's owner during most of this period, provides a unique insight into the problems which this collaboration posed for both parties (this correspondence and the light it sheds on the manufacture of these clocks is discussed in full in A. Ledger and R. Smith, 2007). Close examination of No. 228 reveals some of the ways in which Vulliamy tackled the problems caused by the unpredictable nature of the porcelain. For example, the forearms and hands of the female figure were fired separately and given tapered joints, to allow them to be adjusted before fitting around the vase and altar. For a related reason, the top edge of the altar has been notched (before gilding) to correspond with the folds of the robe, to bring the figure as close as possible to the altar [see detail illustration]. Similar adaptations to meet the problems of fitting the porcelain figures to the marble and ormolu of the clock cases can be found throughout this range of clocks.

THE 'ANDROMACHE' CLOCKS

Such production problems made these clocks extremely expensive. Derby charged Vulliamy 5 (later 6) guineas just for making each large figure. A complete clock like No. 228, with its female figure (now usually described as Andromache) leaning over a funerary urn, would have been priced at around 90 to 100 guineas (£94-105) at a time when even the notoriously expensive firm of Vulliamy could sell an ordinary wooden-cased table clock for 12 guineas. In consequence, the few customers both willing and able to pay such prices formed an elite group of rich connoisseurs even within the wealthy circle of Vulliamy's usual customers, including members of the Royal Family and the top ranks of the peerage. The leaning female was the earliest of the large figures to be produced by Derby



(detail of the case signature)

for Vulliamy, the first clock of Andromache-type being sold to the Prince of Wales in 1784. This particular example would have used the first version of this figure, which Vulliamy had commissioned from Henry Webber (1754-1826), a former pupil of John Bacon RA, and a Royal Academy Gold Medallist. However, by 1787 the figure had been remodelled with altered drapery, sandals and a more elaborate hairstyle, by a more recent RA Gold Medallist, Charles Peart (1759-1798). In all, around 20 clocks using this figure seem to have been produced, dating mainly from the mid 1780s to the mid 1790s. Most of them used Peart's model as found on No. 228, and other examples are in the Royal Collection and in the Duke of Marlborough's collection at Blenheim Palace. A Vulliamy clock in the Duke of Northumberland's collection at Syon House combines the same figure with a celestial globe instead of an urn: this is No. 167 which may be the one shown in Benjamin Vulliamy's portrait in the collection of the Clockmakers Company [see illustration]. The same figure occurs on a barometer dating from 1787 in the Victoria and Albert Museum (W.16-1958). What may have been the most elaborate of these Vulliamy clocks featuring Andromache and her altar was No. 253: paired with a similar barometer by Vulliamy, this was included among the presents purchased by the East India Company and taken to China by Lord Macartney's embassy to the Emperor Qianlong in 1792-94. Sadly, it is no longer to be found in the Palace Museum in Beijing (see British Library, Indian Office Records G/12/91, pp. 552-553).

Vulliamy No. 243, in the Lady Lever Art Gallery, Port Sunlight [see Ledger & Smith, 2007, p. 15] has the same entwined serpent to the vase as on the present clock. The Lady Lever clock also has the Wedgwood Apollo medallion seen to the front of the vase plinth on No. 228. The Lady Lever figure is raised on an additional marble plinth and lacks the conjoined stylised trefoil mounts found on the panels of the marble plinth of No. 228. This decoration is also seen on No. 183, sold by the Hope family of Luftness Castle, East Lothian, at Sotheby's New York, 21 October 2005, lot 19 (\$284,800). The Hope clock has the same Three Graces medallions to each side of its ormolu plinth as may be seen on the side of No. 228. Other versions of the Andromache model are recorded with different mounts to the ormolu plinth, for example No. 394, presented by Napoleon III to Sir Francis Graham Moon, Lord Mayor of London, on 19 April 1855, has ormolu mounts formed as eagles within wreaths [see Christie's London, 25 November 1981, lot 88b]. This ornament appears on another clock of this type, No. 273, originally sold in 1806 to the Marquis of Headfort (for 120 guineas) and with H. Blairman in 1961. A further example dated 1787, in the collection of the Duke of Marlborough at Blenheim Palace, has an ormolu wreath [see Clifford, 1990, fig. 6].

LATER VULLIAMY CLOCKS

Given that these clocks were specifically designed to cater to fashionable taste, it is not surprising that other elements, besides the figure of Andromache, were updated during the period of production, reflecting a gradual move away from 'Greek' simplicity towards a preference for the greater magnificence of Ancient Rome. In particular, the ormolu vase and altar were given more elaborate ornamentation in the late 1780s and 1790s, some of which can be seen on No. 228, such as the introduction of the snake handle to the vase. However, such minor 'improvements' would not have been sufficient to maintain sales of these very expensive clocks indefinitely. In the event, the early death of William Duesbury junior in 1796 seems to have ended the involvement of the Derby factory in the project, and although Vulliamy evidently had access to spare biscuit figures for a few more years, he was led by the changing demands of his customers to design a completely new range of ornamental clocks in an Imperial Roman taste. In place of allegorical figures in biscuit porcelain, these new clocks were of less ambitious design, employing lions, eagles and sphinxes in the more predictable materials of bronze and ormolu.

We are grateful to Mr Roger Smith for his assistance with this catalogue note.



THE PROPERTY OF A GENTLEMAN

32

A MAGNIFICENT SPANISH 25-BORE GOLD-MOUNTED MADRID-LOCK PISTOL BY FRANCISCO TARGARONA, MADRID, DATED 1792

With blued two-stage octagonal to round barrel turned at the muzzle, chiselled with a band of ropework heightened with gold dots at the girdle, and signed 'FRANCISCO TARGARONA EN MADRID' in gold on the octagonal breech section, gold-lined maker's stamp and touch-hole, engraved tang and flat bevelled lock, the latter with rounded tail and signed 'FRANCO TARGARONA MD. 1792', well figured moulded fruitwood full stock, and full gold mounts finely enamelled with blue scrolling foliage within white and amber beaded borders, and chiselled in high relief on the side-plate and spurred pommel with expanded flower-heads, the trigger-guard finial formed as an urn with finely chiselled floral bouquet
5in. (12.7cm.) barrel

£50,000-70,000

US\$76,000-110,000
€57,000-79,000

PROVENANCE:

Anonymous sale, Christie's London, 20 October 1976, lot 184.

The position of *Arcabucero de Su Majestad* was created during the reign of Felipe II (1527-98) and by the mid-18th century was occupied by four permanent royal gunsmiths with three named honorary gunsmiths waiting in reserve to fill the permanent positions. Upon the death of one of the four royal gunsmiths Francisco Targarona, a pupil of former royal gunsmith Francisco López, was named by Carlos IV as *Arcabucero de Su Majestad* on 27th October 1792, the year in which this pistol was made. Targarona joined Diego Alvarez, Juan de Soto and Isidro Soler in the Reales Caballerizas with his fellow apprentice, Gregorio López, joining him in 1802 upon the death of Alvarez. Within a few years the Spanish royal household was plunged into turmoil with the outbreak of the War of Independence (Peninsular War, 1808-14) that witnessed the semi-voluntary exile of the king and crown prince, the French occupation of Madrid, and Joseph Bonaparte being placed on the Spanish throne as King Joseph I. Patriotic royal servants suffered greatly during this six year period with Soler being the sole survivor of the four royal gunsmiths, the exact fate of Targarona is unknown beyond that he died "during the revolution".

The Madrid lock, or lock *a la moda*, was a French influenced development of the traditional Spanish miquelet or patilla lock which became popular following the arrival of Felipe V, the first Bourbon king of Spain, in 1701. In appearance this new lock very closely resembled the contemporary French flintlock mechanism, externally distinguished from the French model by the protruding sear heads with corresponding projections on the cock although the present example retains the tradition Spanish miquelet-type jaws and screw. The stock and particularly the mounts of the present pistol share the very strong French design influence whilst the barrel remains of traditional Spanish form.

Please refer to page 282 for further important information about this lot.



PROPERTY FROM THE PORTLAND COLLECTION

33

A GEORGE III ORMOLU-MOUNTED ROSEWOOD, MARQUETRY AND GILT COMPOSITION
SIDE TABLE

THE DESIGN ATTRIBUTED TO ROBERT ADAM, THE BASE ATTRIBUTED TO JOHN LINNELL, THE TOP
ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770-75, PROBABLY UNITED IN THE EARLY 19TH CENTURY

The semi-elliptical top with a Regency pierced anthemion gallery, tulipwood and sycamore crossbanded and inlaid with rosette guilloche, with an ormolu foliate-moulded edge, above a rosette guilloche frieze centred by a mask, ribbon-tied rosette, torches and quiver, and hung with half paterae and swags, on turned fluted legs headed by rosettes and joined by curved, panelled and guilloche stretchers, supporting a central swagged urn, on stiff-leaf carved feet, inscribed in chalk 'KELK' and labelled 'SIR J. KELK, BART. &C. / NOV 3 RD 1875. NO. 533', originally with a marble top, the present top replacing an earlier wooden top, the half paterae originally all fitted under the frieze, the central trophy, some swags and the urn added in the early 19th century
36 in. (92 cm.) high; 64½ in. (164 cm.) wide; 26 in. (66 cm.) deep

£100,000-150,000

US\$160,000-230,000
€120,000-170,000

PROVENANCE:

Sir John Kelk, Bt. (1816-86), 3 Grosvenor Square, London, circa 1875, and thus possibly purchased with the house as indicated by the label.

William Cavendish-Bentinck, 6th Duke of Portland (1857-1943), after 1886, when he acquired 3 Grosvenor Square with the majority of the contents, and thence by descent in the Portland Collection.

LITERATURE:

Inventory of Furniture at No 3 Grosvenor Square proposed to be/purchased by His Grace The Duke of Portland, 15th May 1889, listed on p. 16 in the 'First floor, front Drawing Room' a '5ft 6 Carved & Gilt semicircular Console table with Rosewood top inlaid marqueterie, banded tulip wood ornamented ormolu rail at back'.





Inventory label for Sir J. Kelk, Bart, 1875

SIR JOHN KELK - BUILDER AND COLLECTOR

John Kelk (d. 1886) was the son of a Soho ironsmith, who 'without powerful or wealthy connections' but 'by a combination of industry, intelligence and integrity' achieved great riches and became a prominent figure in society (Hermione Hobhouse, *Oxford Dictionary of National Biography*). One of London's foremost building and public works contractors of the day, John Kelk was greatly admired by contemporaries for landmark sites that included the Great International Exhibition (1862), later the South Kensington Museum and then the Victoria and Albert Museum, the Albert Memorial (1864), Millwall Docks (1868), Victoria Station (1858-60) and Smithfield Market (1866-9). His professional status improved significantly when he became

MP for Harwich from 1865-68], 1st Baronet of Tedworth in 1874 and in the following year, High Sheriff of Hampshire.

In 1863, on the back of his success, he purchased Bentley Priory, Middlesex, from James Hamilton, the 2nd Marquess (later Duke) of Abercorn. This 18th Century house had been significantly extended and enhanced by Sir John Soane in 1788-98, and John Kelk spent extravagantly both inside and out adding a picture gallery, library, clock tower and a Tuscan portico to the south front. In the grounds he built an orangery described as 'one of the most magnificent buildings of its kind in the country' together with an indoor lawn tennis court and a skating rink. He retained the estate until 1882 but in the interim, in 1877, he had purchased another country seat, Tedworth House, at Tidworth, Hampshire, which also underwent an extensive refurbishment program under his proprietorship. The 1897 auction catalogue for the contents of Tedworth suggests Kelk was emulating the fashionable aristocratic taste of the period in his choice of gillwood furniture in Louis XV and XVI styles. In the six principle reception rooms there were a number of 'carved and richly gilt' side tables, and 'fluted circular ebony pedestals...with wrought and chased ormolu wreath...enrichments'.

In 1875, in keeping with his improved status, he purchased 3 Grosvenor Square, London, at a cost of £15,000 for some nineteen years of the existing lease. The property had previously been occupied for a short time by Viscountess née Cavendish-Bentinck, daughter of the 4th Duke of Portland. Kelk declared his intention 'to make the house the handsomest on the estate'. In fact he almost completely rebuilt the house, and having done so, as at Bentley, proceeded to furnish it in lavish style.

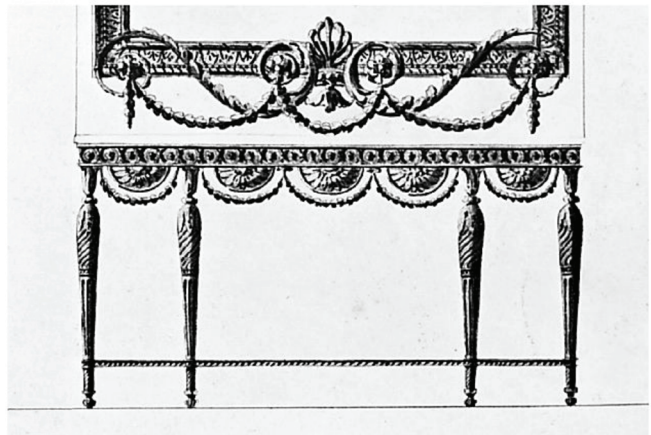
ADAM, LINNELL AND CHIPPENDALE

The table relates to a pattern invented in the late 1760s for Robert Child's Berkeley Square house, or possibly Upton House, Oxfordshire, by the architect Robert Adam (d. 1792) (formerly V&A / Osterley Park archive; and illustrated P.Ward-Jackson, *English Furniture Designs*, London, 1958, fig.210). The design was executed around 1775 by John Linnell (d.1796) for William Drake, for Shardeloes, Buckinghamshire who was a valued client of both William (d.1763) and John Linnell over some 25 years.

The modernisation of Shardeloes commenced in 1758 and John Linnell began furnishing the interiors around 1765. The drawing-room at Shardeloes was the last room to be completed, and John Linnell prepared designs for gilt pier-glasses and side tables in 1767-8. However, the tables that were eventually supplied differed to these designs, resembling much more closely those of Adam. They had scagliola tops, but like the present table had friezes delicately carved with a flowerhead and guilloche design above pendant half paterae and husk swags, the open stretchers were likewise decorated with a guilloche pattern (H.Hayward and P.Kirkham, *William and John Linnell*, London, 1980, vol.1, pp. 96-102). The pier glasses and tables are now in the collection of The Rijksmuseum, Amsterdam



Sir J. Kelk, Bt. (1816-86)



The related design by Robert Adam

(Eileen Harris, *The Furniture Designs of Robert Adam*, London, 1963, p.103, No.146).

The same pattern of frieze hung with half paterae and swags, featured in another 1767 design by Adam for a table for the Earl of Coventry. In this design the curved stretchers were centred by a swagged urn (*ibid.*, p.67 and No.14).

The present table has a guilloche-inlaid rosewood top which probably replaces an original scagliola top. This is very similar to the 'black rosewood' furniture supplied from 1767-79 by Thomas Chippendale for Mersham Le Hatch, Kent, the house built in 1761 for Edward Knatchbull, Bt. by Robert Adam. This furniture includes such items as a clothes press and dressing table supplied in 1769 'of black rosewood & inlaid with yellow wood' (C.Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol.I, pp. 220-234). Furthermore the torch and quiver trophy representing learning and love which centres the frieze recalls the marquetry on a pier table supplied in 1775 by Chippendale for the Yellow Drawing Room at Harewood (*ibid.*, vol.I, pp. 198-199, and vol.II, p.271, fig.495). Given Kelk's evident enthusiasm for such sophisticated furnishings, he would undoubtedly have been drawn to the present lot, incorporating elements that relate to Adam, Linnell and Chippendale, three great protagonists of the neo-classical movement. All three made significant contributions at Lansdowne House, Berkeley Square, much of the contents of which were dispersed in a landmark sale in 1806.

THE 6TH DUKE OF PORTLAND

After Sir John Kelk's death in 1886, 3 Grosvenor Square passed to his son, Sir John, 2nd Bt, but in 1890 it was sold and acquired by William Cavendish-Bentinck, 6th Duke of Portland. He must have bought the property furnished, including the present table, since it is listed in the 1889 'Inventory of Furniture at Grosvenor Square...' in the 'First Floor, front Drawing Room', 'a 5ft 6 Carved & Gilt semicircular Console table with Rosewood top inlaid marqueterie, banded tulip wood ornamented ormolu rail at back'. The Duke retained the property in Grosvenor Street until 1936 when it was once again demolished.



The related table supplied by John Linnell at Shardeloes, Buckinghamshire

PROPERTY FROM THE PORTLAND COLLECTION

34

A PAIR OF GEORGE III PINE PEDESTALS

PROBABLY BY THOMAS CHIPPENDALE, CIRCA 1770-80

Each with a square top and guilloche-carved frieze above a rounded, fluted body centred by a beaded rosette and with a leaf-carved collar above tapering sides with applied anthemion and husk swag on a concave-moulded and cut-cornered plinth, indistinctly inscribed 'UGHT FRENCH GRAIN', originally painted, one plinth replaced, the tops replaced
47 in. (120 cm.) high; 13 in. (33 cm.) wide; 20 in. (30 cm.) deep (2)

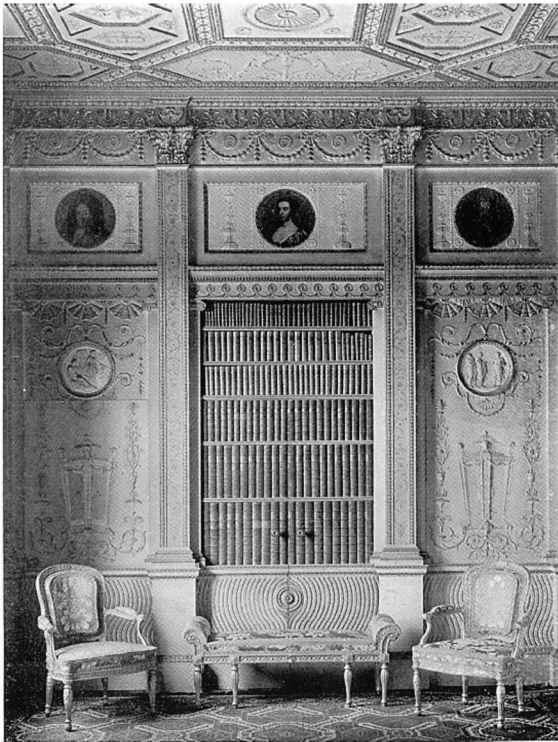
£30,000-50,000

US\$46,000-75,000
€34,000-56,000

PROVENANCE:

Almost certainly supplied to William Cavendish-Bentinck, 3rd Duke of Portland (d.1809) probably for Burlington House, London, and thence by descent.





Related carving in the Long Gallery, Syon House, Middlesex



The Yellow Drawing Room, Harewood House, Yorkshire
Courtesy of the Harewood House Trust

THE 3RD DUKE OF PORTLAND AND BURLINGTON HOUSE

These pedestals were almost certainly supplied to William Cavendish-Bentinck, 3rd Duke of Portland (1738-1809) and probably for Burlington House, London. The Duke was a prominent Whig politician, serving as Lord Chamberlain in Lord Rockingham's first government from 1765, and returning to office with Rockingham in 1782. In 1783 he led a coalition government which ruled for less than a year but he continued to play an active role in politics, serving under William Pitt as Home Secretary from 1794-1801. In 1807, after the collapse of the 'Ministry of all the Talents', Portland returned as Prime-Minister for a second time for a year and a half.

For much of his time in London the Duke made Burlington House, Piccadilly his home. The Palladian mansion, remodelled by Colen Campbell (d.1729) in partnership with Richard Boyle, 3rd Earl of Burlington (d.1753) and his protégé William Kent (d.1748), was owned by Portland's brother the Duke of Devonshire, but since he also owned nearby Devonshire House he had no need of the property. Portland was so enamoured of the place, which became a centre of activity for the Whig party, that in the 1770s he engaged John Carr, the Yorkshire architect who had worked with Robert Adam and Thomas Chippendale at Harewood, Yorkshire, to remodel the interiors.

THOMAS CHIPPENDALE

The pedestals are most closely related to the St. Martin's Lane cabinet-maker Thomas Chippendale (d.1779), whose greatest commission was the almost complete furnishing of Harewood House, Yorkshire for Edwin Lascelles, Lord Harewood (d.1795) between 1767-78. The furniture in the Yellow Drawing Room at Harewood includes a virtually identical pair of pedestals painted in green and white and parcel-gilt. However, because the Harewood House bills are incomplete, these pedestals are attributable to Chippendale.

Similar to designs for pedestals by the architect Robert Adam (d.1792), Chippendale's later work, in its simplicity and elegance shows the influence of Adam's neo-classical style, illustrated in Maurice Tomlin's *Catalogue of Adam Period Furniture*, Victoria and Albert Museum, London 1982, pp.4-5. Although no surviving source for this specific pedestal design is known, the distinctive concentric carving with the centred rosette was used as a decorative element in the wall panelling of the Long Gallery at the Earl of Northumberland's Syon House in Isleworth (John Swarbrick, *Robert Adam & his brothers; their lives, work & influence*, London, 1915, p.71). Designs for the interiors at Syon were published by Adam on his return from Rome in 1761. The connection between Syon and Chippendale however is less clear. While Chippendale dedicated the 1753 first edition of his *Director* to Hugh, Earl of Northumberland, and excepting one isolated payment to Chippendale in June 1763 for a writing-table, probably for Alnwick Castle, furniture by England's greatest cabinet-maker has never been positively identified at Syon, Northumberland House nor Alnwick Castle (see C.Gilbert, *The Life and Work of Thomas Chippendale*, London, 1972, vol.1, pp.153-154).



The Entrance Hall at Home House, London
Illustrated in Dr. M. Whinney, *Home House, No. 20 Portman Square*

A virtually identical pair of pedestals in mahogany were illustrated in the entrance hall of Home House, No. 20 Portman Square, London (Dr.M.Whinney, *Home House, No.20 Portman Square*, London, 1969, p.85). Here again it was Robert Adam who was appointed by Elizabeth, Countess of Home in 1775 to complete the neo-classical interiors as successor to James Wyatt. Home House was from 1932 occupied by the industrialist, philanthropist and collector Samuel Courtauld, founder of the Courtauld Institute for Art, and it is possible he acquired the pedestals during his tenure.

A further pair are recorded in the collection of the Earls of Derby in the early 20th century illustrated in Francis Lenygon, *Furniture in England from 1660 to 1760*, 1914, p.188, fig.283.

The concentric fluting also featured on an oval wine-cooler almost certainly made for Sir Watkin Williams-Wynn, Bt. (d.1789) and which relates closely to Adam drawings held at the Sir John Soane Museum (The Adam Drawings, Sir John Soane Museum, vol.25, no.118).

THE KINROSS CHINA CASE

THE PROPERTY OF A GENTLEMAN, FROM KINROSS HOUSE, SCOTLAND

35

A LATE GEORGE II SCOTTISH MAHOGANY CHINA-CABINET

AFTER A DESIGN BY THOMAS CHIPPENDALE, POSSIBLY BY ALEXANDER PETER, CIRCA 1755-60

The grooved pagoda cresting with lattice-pierced frieze over a cavetto-moulded cornice, the doors with pagoda-shaped and foliate-carved astragals enclosing two shaped shelves, the edges japanned to complement the cornice edge, the stand with geometric blind-fretwork frieze on four channelled square-section supports with recessed turned columns terminating in spreading guttae-feet, originally with additional pagoda, the bells, some C-brackets to the cornice and some glazing replaced
84 in. (213.5 cm.) high; 50¼ in. (127.5 cm.) wide; 20 in. (51 cm.) deep

£100,000-150,000

US\$160,000-230,000
€120,000-170,000

PROVENANCE:

Probably supplied to Sir James William Montgomery (1721-1803), Lord Chief Baron of the Court of Exchequer 1775-1801, created 1st Baron Stanhope, 1801, for Queensberry House, Edinburgh; subsequently at Whim, or Stobo Castle, Peeblesshire and thence by descent to Sir Basil Montgomery, 5th Bt. (1852-1928), at Stobo Castle until 1902, when removed to Kinross House and thence by descent.

LITERATURE:

Percy Macquoid, *A History of English Furniture - The Age of Mahogany*, New York, 1906, p.250, fig.236.

Percy Macquoid, *The Dictionary of English Furniture*, London, 1954, vol.I, p.183, fig.38.

'Kinross House - II', *Country Life*, 20 July 1912, p.95.

Sheila G. Forman, 'Kinross House, Kinross', *Country Life*, 16 February 1951, p.475.

Mark Girouard, 'Kinross House, Kinross-Shire - II', *Country Life*, 1 April 1965, p.727.





Kinross House



Sir James Montgomery

KINROSS HOUSE

Kinross House, Kinross-shire was built by Sir William Bruce Bt. (1630-1710), arguably Scotland's greatest classical architect, between 1685-93, and was described in 1753 by Daniel Defoe as 'the most beautiful and regular piece of architecture [for a private Gentleman's Seat] in all Scotland'. Once completed it is likely that it was Bruce's son, John, 2nd Bt. who took up residence. However both father and son died in quick succession in 1710, and after the 1715 Jacobite Rebellion the fortunes of the family and the estate declined until it was sold in 1777.

The new owner was George Graham (1730-1801), a wealthy merchant in the East India Company, and then his half-brother Thomas (1752-1818), who had been a Bengal Civil Servant. Between them they probably acquired a good deal of the oriental ceramics and other artefacts at Kinross. The present cabinet would have been an appropriate one in which to display their collections. After Thomas died the estate passed to his daughter Helen, who was married to Sir James Montgomery, 2nd Bt. (1766-1839). At this point much of the contents of Kinross were sold, the remainder being moved to Stobo Castle, Peeblesshire, seat of the Montgomeries. Family tradition relates that the present cabinet was among that group.

THE MONTGOMERYS

However it is much more likely that the cabinet was acquired by Montgomery's father Sir James William Montgomery (1721-1803), who had enjoyed a successful legal and political career in Scotland. He was appointed the first Sheriff of Peeblesshire in 1748, rising to Solicitor-General in 1761 and Lord Advocate in 1766, acquiring Stobo Castle in 1767. It is highly probable that Sir James commissioned the cabinet for his Edinburgh home, Queensberry House, Canongate, subsequently removing it to one of his other properties. It is possibly the 'China Mahogany China Press', listed in an 1806 *Inventory & Valuations of Household Furniture, China, Bed and Table Linen at Whim belonging to the Trustees of the deceased Sir James Montgomery of Stanhope Baronet...*, at the National Archive of Scotland, Ms. GD293/2/30, indicating that it could barely have been at Kinross in 1819. Later still it was moved again to Kinross, by Sir Basil Montgomery (1852-1928), when he took the decision in 1902 to sell Stobo and move to Kinross, embarking on an ambitious project to redecorate and refurbish the house, deserted since 1819, and to recreate the formal gardens that survive to the present day.



The cabinet illustrated in Kinross House
Courtesy of Country Life Picture Library

THE DESIGN BY CHIPPENDALE

This cabinet-on-stand, intended for the display of Chinese porcelain, relates very closely to designs in Thomas Chippendale's landmark *Gentleman and Cabinet-Maker's Director*, first published in 1754. The general form follows that of a 'China Case' illustrated No.CVIII, though the uppermost pagoda cresting has been lost, and the cabinet incorporates elements drawn from a number of other illustrations in both the 1754 and 1755 editions. These include the 'pagoda' canopy pattern with a scalloped edge used in the basic cabinet design as above, the glazing pattern based upon a 'Desk & Bookcase' (No.IXXX), the rococo base to the glazing bars derived from a foot pattern for a large five bay 'China Case' (No. CX), the guttae feet featured in several plates (Nos XCIII, XCVIII, and CVIII), and other asymmetric mouldings such as on a 'Cloths Press' (No. XCIX). The fret carving or 'Chinese railing' throughout is somewhat simpler than Chippendale's illustrated designs but there are similarities with Nos. XCII, CXVIII and CLII. It may be noted here that the combination of rococo and Chinese ornament was not entirely new, since a pattern for a chimneypiece/overmantel published by Matthias Lock and Henry Copland in their *A New Book of Ornaments* (1752) illustrated a combination of these elements. A further interesting constructional feature is the manner in which the centre stiles of the doors are chamfered to overlap when closed, so that the division is barely evident, an ingenious design which was also illustrated in *The Director*, (No.CVIII).

THE ATTRIBUTION TO ALEXANDER PETER

Although closely following the designs of Chippendale, in the absence of documentary evidence the cabinet cannot be given to the St. Martin's Lane cabinet-maker. The early history of the cabinet itself is unclear, but it is most likely that it was supplied to Sir James William Montgomery (1721-1803). During the 1750s Montgomery's career was very much on the rise, and at the same time the Edinburgh cabinet trade was in rude health. The public press was filled with advertising, promoting the merits of one maker over others to gain the patronage of potential clients. It seems highly probable that the present cabinet, based upon Chippendale's design, was supplied by one of these excellent Edinburgh cabinet-makers. There is ample evidence for this supposition based upon the close connections between Chippendale, the Edinburgh wright Alexander Peter and their wealthy patron William, 5th Earl of Dumfries.

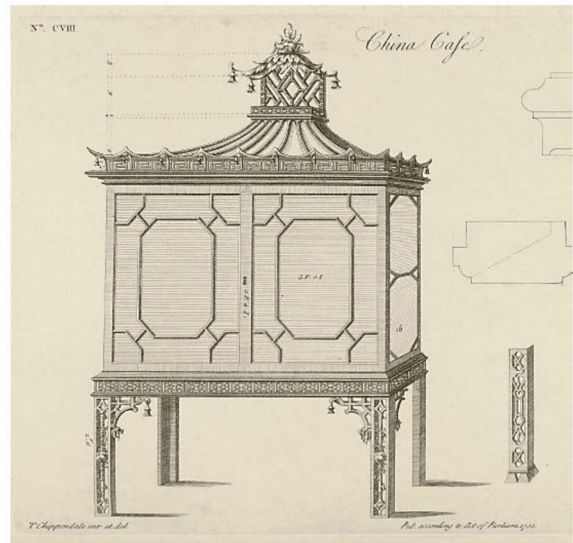
The subject was well covered in Francis Bamford, *Dictionary of Edinburgh Furniture Makers 1660-1840*, Leeds, 1983, pp.10-13, and in comprehensive fashion in essays by Andrew McLean, 'Dumfries House: A History', Sebastian Pryke, 'Dumfries House - A Wider Scottish Perspective The 18th Century Furniture Trade in Scotland', and Rufus Bird, 'Who was the Dumfries House Cabinet-Maker', Christie's sale catalogue for Dumfries House, 12-13 July 2007.

In 1758 when the Earl of Dumfries embarked upon the decoration of his newly-built mansion, Alexander Peter was already well established in the cabinet trade. He had worked for Lord Dumfries as early as 1745 at his Edinburgh townhouse on Castlehill and was already engaged at Dumfries House in 1757. He was a highly talented craftsman who was apprenticed to James Brownhill in 1713, achieving journeyman status in less than five years, and apparently with a highly developed sense for the finer points of interior decoration. Peter took his own apprentice in 1733, one William Mathie who became a skilled carver; the two enjoyed a long and productive partnership in business, their skills complementing each other. In 1759-60 Peter supplied a large quantity of the plainer mahogany (and elm) furnishings for Dumfries House, and thus would have been fully exposed to the magnificent furniture being delivered at the same time by the celebrated London cabinet-maker Thomas Chippendale. Not that Peter's furniture was inferior, it was of extremely high quality, and shared many common stylistic features with the work of the 'Master'. This is no surprise as Chippendale's *The Gentleman and Cabinet-Maker's Director* had been available in Edinburgh very soon after first publication in 1753 so the designs would have been very familiar to both craftsmen and patrons. Ironically there is no evidence that Chippendale ever visited Dumfries House itself or indeed any other projects in Scotland.

As a measure of how similar was the work of Alexander Peter and Thomas Chippendale, one has only to refer to the serving-table supplied by Peter in 1759 for the dining-room at Dumfries House. It follows closely Chippendale's pattern (plate 36) published in *The Director*, with identical blind fret frieze and quatrefoil panelled and blind fret legs. The sole difference between the designs was the addition in Peter's version of an additional panel at the base of the leg featuring a fret carved cross or saltire, perhaps a reference to the St. Andrew's cross, badge of Scotland.

The same symbol appears in the lower part of the doors of the Kinross cabinet, and while this by no means confirms the hand of Peter in the present lot, it seems no mere coincidence. And it is also a possibility that his favoured journeyman carver, William Mathie was responsible for the carving of the doors, Mathie having successfully executed a far more complex and sophisticated combination of Chinese and rococo carving for gillwood mirrors for Dumfries House, as well as 'four dressing glasses "in Mochogney frames"' (Francis Bamford, *op.cit.*, p.14).

Given the evidence above it must be a distinct possibility that the present lot was supplied by the Edinburgh workshop of Alexander Peter.



The related design by Thomas Chippendale



(detail of the carving)

THE PROPERTY OF A GENTLEMAN

36

A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS

BY GILES GRENDY, CIRCA 1750

Each with a padded rectangular back and padded arms with rosette terminals and foliate-carved downcurved supports above a padded seat covered in green silk damask on cabriole legs headed by interlaced foliage and with scrolled acanthus-carved ears and hairy paw feet, one chair stamped 'wr', formerly on castors, two ears replaced
39 in. (99 cm.) high; 29½ in. (75 cm.) wide; 33 in. (84 cm.) deep (2)

£120,000-180,000

US\$190,000-270,000

€140,000-200,000

PROVENANCE:

Probably a pair from the set supplied to the Hon. George Shirley (d.1787), fifth son of the 1st Earl of Ferrars (d.1717) from whom he inherited Ettington Park, Warwickshire, and by descent to The late Col.E.C.Shirley, Ettington Park, Warwickshire, until sold Knight, Frank and Rutley, house sale, 29-31 October 1946, lot 103 (a set of ten).

With Partridge Fine Arts, London.

Count von Bulow, Clarendon Court, Newport, Rhode Island, sold Sotheby's, New York, 28-29 October 1988, lot 382.

LITERATURE FOR CHAIRS OF THIS MODEL:

H. Cescinsky, *English Furniture of the 18th Century*, n.d. [1911], p. 86, fig. 32 (with apparently uncarved back legs).

H. Cescinsky, 'The Collection of the Hon. Sir John H. Ward, K.C.V.O.', *Connoisseur*, March 1921, p. 142, fig. 5.

R.VV. Symonds, *English Furniture from Charles II to George II*, London, 1929, p. 155, fig. 102, a chair from the collection of Percival Griffiths.





This pair of library armchairs are probably from the set of ten chairs supplied to the Hon. George Shirley (1705-1787), for Ettington Park, Warwickshire. Shirley was the eldest son from the second marriage of the 1st Earl Ferrers (1650-1717) from whom he inherited the estate. The chairs can almost certainly be identified with the '8 Elbow Chairs with Carved Legs & claws in crimson velvet' listed in the Drawing Room in the 1882 probate inventory of E.P. Shirley Esq (Warwickshire RO). The set was sold in the 1946 house sale at Ettington Park and subsequently pairs of chairs from set were sold Christie's, London 4 July 2002, lot 20 (£259,650 including premium) and 10 July 2003, lot 120 (£218,050 including premium).

GILES GRENDY

The chairs can be firmly attributed to the Clerkenwell workshop of Giles Grendey on both stylistic grounds and by the presence of the journeyman's stamp 'WF'.

They relate closely to a set of chairs bearing Grendey's label from Gunton Park, Norfolk, differing only in the form of the foot and in the presence of the flowerhead at the base of the arm (see C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, London, 1996, p.243, fig.437). Another chair identical to the present lot was in the celebrated collection of Percival D. Griffiths at Sandridgebury, Hertfordshire (illustrated in Symonds, *op.cit*, p.155, fig.102) which was sold as part of the Griffiths' sale, Christie's, London, 11 May, 1939, lot 285 (£210), and again 7 April, 1983, lot 155 (£11,340 including premium).

Giles Grendey (d.1780), cabinet-maker of St. John's Square, Clerkenwell, London ran a substantial business from 1726, when he took on his first apprentices, until at least the late 1760s, following his appointment as Master of the Joiners' Company in 1766. Described at the time of his wife's death as a 'great Dealer in the Cabinet way', in 1755 at the time of his daughter's marriage to the Royal cabinet-maker John Cobb he was called an 'eminent Timber Merchant'. While few payments to him have been traced in country house archives, he supplied a good number of intrinsic walnut and mahogany pieces to aristocratic houses including Longford Castle, Stourhead and Barn Elms. He was also very involved in the timber and export business. In fact, Grendey is probably best known for the extensive suite of scarlet-japanned furniture he executed for the Duke of Infantado's castle at Lazcano, Spain, whilst recently discovered labelled mirrors in Norway also indicate that Grendey exported goods to Scandinavia.

A common feature among furniture associated with Giles Grendey's workshop is the presence of stamped initials, presumably those of the cabinet or chair-maker. While none of these workmen have been positively identified thus far, in several cases the initials seem to correspond to apprentices taken on by Grendey from the late 1720s onwards. Some of the Ettington chairs are recorded as being stamped with the initials 'WH', almost certainly for the journeyman chair-maker William House who was apprenticed to Grendey on 24 February 1746/7 (see L.Wood, *The Upholstered Furniture in The Lady Lever Art Gallery*, Liverpool, 2008, vol.I, p.278). A further set of chairs attributed to Grendey and like the present lot bearing the stamp 'WF' were almost certainly supplied to John, 1st Earl Poulett (d.1743) for Hinton House, Somerset (see E. Lennox-Boyd [ed.], *Masterpieces of English Furniture The Gerstenfeld Collection*, London, 1998, pp. 2-3, pp.110-111 and pl.85, and p.208, fig.34). Another pair of armchairs attributed to Giles Grendey and also bearing the 'WF' stamp were sold Christie's, London, The Legend of Dick Turpin Part 1, 9 March, 2006, lot 75 (£78,000 including premium).

As noted above, chairs of this model vary slightly in the presence or not of the rosette at the base of the arm support. It is impossible to be certain whether all the chairs of this model had flowerheads on the bottom arm-support terminals, as well as the upper. Some retain the lower flowerheads but others are upholstered over and may have originally had them.

Visit www.christies.com for additional information on this lot.



The related chair from the Percival Griffiths Collection
Illustrated in R. W. Symonds' *English Furniture from Charles II to George II*



(detail of the chair-maker's stamp)



(detail of the carving)





THE PROPERTY OF A GENTLEMAN

~37

A NORTH ITALIAN IVORY, STAINED HORN AND PEWTER-INLAID EBONY, AMARANTH, FRUITWOOD AND WALNUT MARQUETRY CONSOLE TABLE

VENICE, LATE 17TH CENTURY, ATTRIBUTED TO LUCIO DE LUCCI,
THE STAND 19TH CENTURY

The rectangular top inlaid with a central oval cartouche depicting 'The Battle of Vienna' with the fortified city of Vienna in the centre, a banner above inscribed 'VIENNA', Ottoman troops with mounted soldiers, mortars and canons in the foreground and villages and mountains beyond, within a fruiting laurel-wreath border, the angles decorated with flowerheads and scrolling acanthus in strapwork bands, on a stained walnut support carved with grotesque masks and foliate-wrapped scrolls, marked to the underside in chalk '692 YJ', with restorer's label and further label 'EVELYN HEIRLOOM / E&N' 31 in. (79 cm.) high; 67 in. (170 cm.) wide; 33½ in. (85 cm.) deep

£80,000-120,000

US\$120,000-180,000
€90,000-130,000

PROVENANCE:

The Evelyn Family Trust, sold Christie's, London, 31 March 1977, lot 65 (together with its pair, depicting 'The Battle of Napoli di Romania').

COMPARATIVE LITERATURE:

A. González-Palacios, *Il gusto dei principi, Arte di corte del XVII e del XVIII secolo*, Milan 1993, pp. 338-339, (fig. 599 illustrating the pair to the present table top).
Enrico Colle, *Il Mobile Barocco in Italia*, Milan 2000, pp. 302 and 322.





The pair to the present table, sold together with the present lot, The Evelyn Family Trust, Christie's London, 31 March 1977, lot 65



One of the table tops signed 'LVCIOD'LVCCI', sold from the collection of the Duke of Buccleuch, Christie's London 11 March 1971 and again 7 December 2006

This magnificent table is one of the finest and best preserved examples of a small group of such spectacular Venetian marquetrie panels executed by Lucio and Antonio de Lucci, the only documented craftsmen to have produced such marquetrie furniture in Venice in the second half of the 17th century.

Nothing is known about the De Luccis, apart from the few works signed by them, which include, next to the spectacular pair of tables sold by the Duke of Buccleuch, Christie's London 11 March 1971, and again Christie's London, 7 December 2006, a third table top on which a very similar Turkish figure is holding an ivory scroll inscribed '*ant. de lucci fece in venetia 1686*'. A fourth top, possibly made *en suite* and identically inscribed, was cut up in the 18th century to be employed as marquetrie decoration on a German writing desk probably constructed in 1764 (see D. di Castro, 'Una tarsia veneziana del Seicento per un bureau tedesco del Settecento', *DecArt, Riviste di arti decorative* 1 (2004), pp. 20-25). The other two known tops, the one presented here as well as its pair inlaid with a view of '*napoli di romania*' (presumably Nauplia), can be firmly attributed to the same makers on comparison with the signed ones. As their works are extremely alike, there can be no doubt that Antonio and Luccio de Lucci were related and that they were active in the same workshop.

Whereas Florentine marquetrie furniture from the second half of the 17th century is well-known, with the work of the Flemish-born Leonardo van der Vinne standing out, very little ambitious pictorial marquetrie made in other Italian cities during this period is recorded. In comparison with the work of Van der Vinne which closely adheres to Parisian models (cf. Colle, pp. 164-171), the marquetrie by the De Luccis is characterized by bold scrolled ribbons, exuberant floral patterns and highly ambitious pictorial scenes.

The Battle of Vienna took place on 11 and 12 September 1683 after Vienna had been besieged by the Ottoman Empire for two months. It was a battle of The Holy League versus the Ottoman Empire and fiefdoms of the Ottoman Empire near the Kahlenberg mountain in Vienna. The large-scale battle was won by Polish-Lithuanian, Austrian and German forces commanded by King of Poland Jan III Sobieski versus the Ottoman Empire army and the Ottoman fiefdoms armies commanded by Grand Vizier Merzifonlu Kara Mustafa Pasha and marked the beginning of the political hegemony of the Habsburg dynasty in Central Europe.

The pair to this table depicts the capture of Napoli di Roma [the Italian name of the seaport Nauplia in the Greek Peloponnese] by the Venetian general Francesco Morosini in 1686, restoring to the Venetians their ancient stronghold in the Morea, ceded to the Turks in the 16th century.



VIENA





PROPERTY FROM THE PORTLAND COLLECTION

~38

A RECTANGULAR CARVED AMBER AND IVORY CASKET

ATTRIBUTED TO GOTTFRIED WOLFFRAM (DIED 1716), COPENHAGEN
OR DANZIG, CIRCA 1695

Of architectural form and executed in both translucent and opaque amber; many of the transparent panels with scenes carved in relief to the reverse and backed with foil; the hinged lid with spring catch and pierced giltmetal hinges; surmounted by a reclining figure of a rivergod beneath a pediment, and three standing putti; the interior partially lined with red velvet and gilt-metal braid; the base with four rectangular ivory reliefs under glass and a sliding drawer to the front with gilt-metal braid pulls; the angles of the base embellished with carved vases of flowers; all on a carved giltwood stand with cabriole legs and shell decoration of circa 1720-30 and a removable giltwood plinth with inventory sticker marked '32'; with a later rectangular bevelled glass cover; damages, replacements and restorations, the gilding of the stand refreshed
21¼ x 13 x 16 in. (53.7 x 33 x 40.5 cm.) the casket; 26¼ x 46 x 20⅝ in. (66.5 x 116.5 x 53 cm.) the stand and cover, overall

£300,000-500,000

US\$460,000-750,000

€340,000-560,000

PROVENANCE:

Probably acquired by Lady Margaret Cavendish Holles Harley (1715-1785), collector and wife of William Bentinck, 2nd Duke of Portland (1708-1762), Bulstrode Park, Buckinghamshire.
William, 6th Duke of Portland (1857-1943) when it appears in an inventory of the collection in 1897, and by descent.

LITERATURE:

G. R. and H. W. Harding, *Catalogue of the Ornamental Furniture, Works of Art and Porcelain at Welbeck Abbey*, London, 1897, p. 13, no. 32.

COMPARATIVE LITERATURE

M. Trusted, *Catalogue of European Ambers in the Victoria and Albert Museum*, London, 1985.

C. Theuerkauff, *Nachmittelalterliche Elfenbeine: Die Bildwerke in Elfenbein des 16.-19. Jahrhunderts*, Berlin, 1986, pp. 262-267.

M. Bencard, 'Märchenhafte Steine aus dem Meer. Die Bernsteinsammlung der Kunstkammer in Schloss Rosenborg, Kopenhagen', *Kunst & Antiquitäten*, VI, 1987, pp. 22-34.

J. Hein, 'Ivories by Gottfried Wolffram,' *Scandinavian Journal of Design History*, I, 1991, pp. 7-34.

L. Khaikina, *The Amber Room Reborn*, trans. Paul Williams, St. Petersburg, 2004.

J. Kappel, *Bernsteinkunst aus dem Grünen Gewölbe*, Munich, 2005, pp. 102-103, no. 33.

G. Laue, ed., *Kunstkammern / Amber: Treasuries for European Kunstkammern*, trans. Joan Clough, Munich, 2006.

A. P. Darr, 'A courtly 17th-century amber and ivory casket', *Antiques Magazine*, December 2009, pp. 28-32.

J. Hein et al, *The Treasure Collection at Rosenborg Castle*, trans. Walton Glynn Jones, James Manley, and Tine Vanning, 3 vols., Copenhagen, 2009.





(detail of one reverse-carved panel)

Amber has been prized since prehistoric times for its warm, luxuriant hues and its exotic rarity, and has even been believed to have magical healing powers and the ability to detect poisons. A fossilised form of tree resin, amber has been found all over the world, although historically the main source was the Baltic coast. From the thirteenth century onwards this area provided guilds all over Europe with the raw materials to carve sacred and secular objects, most notably in the towns of Königsberg and Danzig. Only the most skilled carvers worked in amber, not only because of the expense of the material, but also because internal flaws can cause it suddenly to shatter.

The present casket can be attributed to Gottfried Wollfram (active 1683-1716), amber and ivory carver to the Danish and Prussian royal courts, and the principle architect of the legendary Amber Room. Although Wollfram was probably born in Denmark, there is evidence that he trained in Danzig, and the influence of this centre can be seen in this casket with the juxtaposition of amber with ivory, playing upon the contrasting and complementary qualities of the two materials. The same carvers often worked in amber and ivory as the materials are of a comparable density, and are thus worked in a similar way. This casket plays upon the distinctive characteristics of different types of amber, combining translucent and opaque ambers, sculptural carving and delicate engraving, to create an overall effect of sumptuous extravagance. Many of the translucent amber panels have been carved from the reverse with elaborate motifs or scenes and placed in a framework that allows light to shine through, as can be seen with the exquisitely detailed landscapes and seascape set in the casket's lid. The light passing through these panels of varying depth creates golden veins cut into the thicker, darker amber, an effect that was said by contemporaries to resemble the effects of exotic oriental lacquer.

Gottfried Wollfram started his career as an amber and ivory carver to the Danish royal court, entering the employ of Christian V's queen, Charlotte Amalie, in 1683 and eventually becoming a royal court turner in 1691. When Christian V died in 1699 he was succeeded by his son Frederik IV who discharged many of his father's court artists and in 1701 Wollfram set off for Berlin with a recommendation to Frederick I, King of Prussia. He was immediately employed as the principal carver for the legendary Amber Room, which was to occupy him until 1707, when he fell out with the court architect Eosander von Göthe over his high pay demands and returned to Copenhagen. The Amber Room was the most ambitious project ever undertaken in amber; it was conceived as a sumptuous, jewel-like interior, and was an attempt by the King to rival the extravagances of the French courts. Originally intended to line Frederick I's private study, the amber panels were incomplete at the time of his death, and were given by his son Frederick William I as a gift to Peter the Great in 1717. The Amber Room was finally completed by the Tsar's daughter Empress Elizabeth,

and installed in her country residence of Tsarkoye Selo, where it remained until World War II when it is said to have been destroyed.

Like the majority of works in amber, this casket is unsigned, and its attribution to Gottfried Wollfram is based upon its similarity to other works thought to be by the master craftsman. Despite the loss of the Amber Room, undoubtedly Wollfram's most significant work, many pieces have been convincingly attributed to him, including a group of ivory landscape reliefs closely related to the ivory plaques on the present casket. Among this wider group of ivories, a pair of ivory boxes in the treasury of Rosenborg Castle can be attributed to Wollfram on the basis of documentary evidence. These are described in a 1699 ledger of the King's accounts as 'two ivory boxes, carved with landscapes and on the lids the japanned names of their late Majesties, the King and dowager Queen,' which also reveals that they were bought from Wollfram for the price of 80 rigsdaler (Hein, *op. cit.*, pp. 21-22). Although attributions based on textual evidence often rely on rather generic descriptions of the objects, in this instance the distinctive lacquered lids, bearing the back-to-back monograms of Christian V and Charlotte Amalie, make this attribution more secure.

The landscapes carved around the walls of each box are derived from engravings by Gabriel Perelle (1603-1677), whose printed landscapes provided inspiration for many of the related ivories, including at least one of the plaques on the present casket (see illustration on following page). For these ivory boxes Wollfram has created an illusion of depth through the use of separate, receding planes, a technique that can also be observed on the plaques on the casket, particularly in the scene with men fishing and in the classical scene. In this latter example, for instance, there are three distinct planes; the foreground in which robed figures stand on a quay and, to the left, on the steps of a temple; the mid-ground of water and reeds; and a background carved in very low relief showing trees, mountains and a second classical building. The ivory boxes and plaques likewise share an almost graphic approach in the way in which texture and interest are added to the surface through the use of scratches, grooves and dots.

The attribution to Wollfram is strengthened by the discovery in 2009 of another amber casket thought to be by Wollfram, now in the Detroit Institute of Art (Darr, *op. cit.*). Prior to this the only objects associated with Wollfram that incorporated both amber and ivory were four small boxes in the Grünes Gewölbe in Dresden, which have amber and ivory lids, and sides carved with landscapes after Perelle much like the pair in Rosenborg. The Detroit casket is closely related to the present example, although the latter is considerably larger and has an extra tier: the upper section of the present casket and the Detroit example have very similar proportions, sharing an unusually broad shape in comparison with other contemporary amber caskets. Structurally, the caskets are also similar, both being made up of a wooden core covered with amber





Avec privilege du Roy, Etching by Gabriel Perelle (1620-1695) ©The Trustees of the British Museum. All rights reserved



(detail of one ivory relief from the present lot)



Amber casket, circa 1695, attributed to Gottfried Wolffram
Photo courtesy of Detroit Institute of Arts, USA/ Museum Purchase, Robert H. Tannahill Foundation Fund/ The Bridgeman Art Library ©

pieces, with some of the amber left without wooden backing to allow light to pass through. These areas of translucent amber are much larger in the present example, giving Wolffram the opportunity to carve landscapes and foliage from the reverse, as previously discussed, alongside the lozenge-shaped cabochons also included on the Detroit casket. The appearance of these cabochons, which are scooped out from the reverse to enhance the play of light through the rich amber, has been altered somewhat in the present example by the inclusion of rosettes carved out of opaque amber. It is perhaps worth noting that these rosettes, along with some of the other three-dimensional motifs, may be later additions, and that were these items removed the casket would appear even closer to the Detroit example.

Amber caskets such as these were almost certainly intended for inclusion in *Kunstkammern*, or cabinets of curiosities. These large and varied collections were enormously popular in the sixteenth, seventeenth and eighteenth centuries, and it is no coincidence that this was also the pinnacle of European amber production, both in terms of quantity and quality. Highly worked pieces of amber epitomised this tradition, as they combined the twin poles of the cabinet of curiosities, *naturalia*, or precious and exotic natural materials, and *artificialia*, sophisticated pieces of human workmanship. Although *Kunstkammern* were compiled by everyone from wealthy merchants to men of science, the size and quality of this amber casket mark it out as destined for a princely collection. Indeed, it is recorded that in 1690 Gottfried Wolffram sold an amber casket inlaid with ivory, no doubt related to the present example, to Christian V for the sizeable sum of 80 rigsdaler, intended as a present for his queen, Charlotte Amalie. Certainly, it is significant that there are works by Wolffram scattered in museums across Europe, including the Grünes Gewölbe in Dresden, the Bodersmuseum in Berlin, and the State Hermitage Museum in Saint Petersburg, each of which grew out of royal collections. Such a spectacular casket would have sat comfortably in even the most distinguished contemporary collector's cabinet, and remains a highly desirable object. This is a unique opportunity to acquire a work by a master craftsman, which not only speaks of the finest decorative traditions of its own age, but also continues to delight and astound today.

The exotic material of the casket, and the date of the stand, suggests that the most origin of this casket in the Portland collection is the mid-18th century Portland Museum at Bulstrode Park in Hertfordshire. This house had been bought by Hans William Bentinck, 1st Earl of Portland, William III's great Dutch friend and ally who accompanied him to England at the Glorious Revolution. From 1734 it was occupied by his grandson, the 2nd Duke of Portland, but perhaps more importantly by his Duchess, née Lady Margaret Cavendish Holles Harley (1715-1785). Daughter and granddaughter of the collecting Earls of Oxford, she became herself one of the greatest connoisseurs and cataloguers of natural history of the 18th century. Until 1755 her mother remained in situ at Welbeck Abbey and so her husband's house at Bulstrode housed the burgeoning Portland Museum of works of art and natural history.

The Duchess employed agents to buy natural history objects at sea ports and from great exploratory expeditions. The provenance of objects in the 1786 catalogue of the dispersal of the Portland Museum is testimony to the extent of this. Her shells for instance came from Tahiti, the West Indies, New Zealand, Hawaii, Sierra Leone, Madagascar and Norway. She collected continuously throughout her life, acquiring her most famous legacy, The Portland Vase, from Sir William Hamilton only a year before her death.



THE TENIERS EWER AND BASIN

THE PROPERTY OF A GENTLEMAN

39

A FLEMISH SILVER ROSEWATER EWER AND BASIN

THE BASIN WITH MARK OF PHILIPS LE NOIR, GHENT, 1682-1683, THE EWER WITH MARK OF WIERICK SOMERS III, ANTWERP, CIRCA 1696

The shaped circular basin with broad border chased with five shaped cartouches, the first depicting two putti playing with a tethered dove, the second with a putto pouring wine from a ewer into a drinking bowl held by another putto, the third with two drunken putti with the broken ewer between them, the fourth with a seated putto embracing another holding a bird seated on a perch, the fifth with two putti filling a drinking bowl and ewer from a waterfall, the top of the border chased and engraved with two coats-of-arms *accollé* with putti supporters, the centre chased with the seated figure of the Maid of Ghent, the lion resting his head upon her lap, both within a pallisade with a city beyond, all encircled by a ribbon-bound laurel wreath over which extends the banner held by the maid which bears the inscription SPQG [*Senatus Populus Que Gandavensis*], the tapering cylindrical ewer on detachable spreading circular foot with fluted border, with bracket handle and covered spout with heart shaped opening, the hinged cover with shell and foliage thumbpiece and acanthus bud finial, the foot and cover chased with a band of shell, scroll and berried husks, the upper body with scrolling flowers and foliage, both on a matted ground, the body engraved with two coats-of-arms *accollé*, marked on ewer foot and the border of the basin, together with the original bill of purchase

The basin 28¼ (72 cm.) diam.

The ewer 11 in. (28 cm.) high

The basin 114 oz. (3,553 gr.)

The ewer 52 oz. (1,640 gr.)

The arms are those of Van Goethem and Bonnaerens, for Bartholomeus Alexander van Goethem (1651-1722) and his wife Anna Maria (1652-1727), née Bonnaerens, mother of David Teniers IV (1672-1731) by her first husband David Teniers III (1638-1685). (2)

£300,000-500,000

US\$460,000-750,000

€340,000-560,000





Reyk^e van Een Silvere Schotel & Lampet pot ge cocht vanden
 Silversmit S^r Miricus Soemens Eyn ALS volghet

Eene Silvere platte Schotel Eynde Den Boort seer haendigh gedreuen
 In't Midden Een Maecht van rendt Die weght hondert sestien
 onhalt $\frac{1}{2}$ on van hem ge cocht met fal loen tot 61½ stuylt
 gelt 4 on Compt f 354 6

Een silvere lampet pot synde Mede haendigh gedreuen
 weghende Drien vyfth on en Elf Engelse van dit o
 ge cocht het silvert betaelen tot 55 stuylt willegh 14 5
 voorfaet loen vanden bovend pot als offaert 25
 voor Een Galaterie betaelt on dat op des chotel de wapen
 soo salant Gemaeckt heeft Et. 10 19 2

In w gelt somma f 537

Ady In Antwerpen 2 Mer 1696
 Wegg D^r Loom
 D. Teniers

116 $\frac{1}{2}$
 53 $\frac{1}{2}$
 170

(The Bill of Purchase for the Ewer and Basin, Dated 2 March 1696, to be included with the lot)

THE TRANSLATION OF THE BILL OF PURCHASE:

'A large silver dish (not deep), the border skillfully repoussé with in a centre the Virgin of Gand, and weighing 116.5 ounces and half (English?) bought from him and including the making priced at 61,5 silver deniers per ounces bringing it to 354 florins 6. A silver ewer, also skillfully repoussé and weighing 53 ounces and 11 "English" bought from the same maker at 55 deniers per ounces totalling 147 florins and 5.
 For the making of the ewer as agreed, 25 florins.
 For a reward given as the arms were so well engraved, 10 florins.
 In money the total being 537 florins.
 Made in Antwerp March 2nd 1696'.

PROVENANCE:

Purchased in Antwerp from silversmith Wierick Somers III on 2 March 1696 by David Teniers IV (1672-1731), son of David Teniers III (1638-1685) and Anna Maria, née Bonnaerens.
 A gift to his mother and stepfather Anna Maria (1652-1727), née Bonnaerens and Bartholomeus Alexander van Goethem (1651-1722) on the occasion of the tenth anniversary of their marriage, and then by descent.

EXHIBITED:

Ghent, Exposition Universelle et Internationale, *L'art ancien dans les Flandres: Région de l'Escaut*, 1913, no. 633
 Antwerp, World Fair, *Wereldtentoonstelling voor Kolonin, Zeevaart en Oud-Vlaamsche Kunst*, 1930, no. F5
 Ghent, Museum Vanderhaeghe, *Oud edelsmeedwerk en Chinees porselein*, 1953, described as by 'Miricus Soenens', no. 4
 Deurne, Provinciaal Museum Sterckshof, *Kunstvoorwerpen uit verzamelingen in de Provincie Antwerpen*, 1961, no. 175
 Brussels, Generale Bankmaatschappij, *Burglijk zilverwerk met de stempels van Belgische steden 17e en 18e eeuw uit private verzamelingen*, 1969, no. 4 and 45 and pl. V
 Ghent, Bijloke Museum, *Meesterwerken in zilver uit privé-verzamelingen*, 1985, the ewer no. 38, the dish, 185.
 Antwerp, The Rubens House, *Silver from the Antwerp Golden Age, Antwerp Domestic Silver from the 17th and 18th Century*, 1988, November 1988-January 1989, no. 75

LITERATURE:

E. Dilis, *Notice sur Wierick Somers le Vieux, orfèvre-ciseleur anversois, 1re moitié de 17e siècle*, Antwerp, 1903, pp. 16-17
 P. Baudouin and G. de Coninck, 'Zilver op tafel: Vlaams tafelsilver van de 16e tot 18e eeuw', *Openbaar Kunstbezit in Vlaanderen*, 1984, no. 22, pp. 121-163
 Exhibition catalogue, *Silver from the Antwerp Golden Age, Antwerp Domestic Silver from the 17th and 18th Century*, 1988, no. 75, p. 97, the ewer illustrated
 P. Baudouin, P. Colman and D. Goethals, *De edelsmeedkunst in België: profaan zilver in de 16e, 17e, 18e eeuw*, Tielt, 1988, no. 71, p. 77.
 P. Baudouin, 'Verkenning van de Antwerpse edelsmeedkunst', *Genootschap voor Antwerpse Geschiedenis*, p. 399.

Right: Portrait of Anna Maria Teniers née Bonnaerens

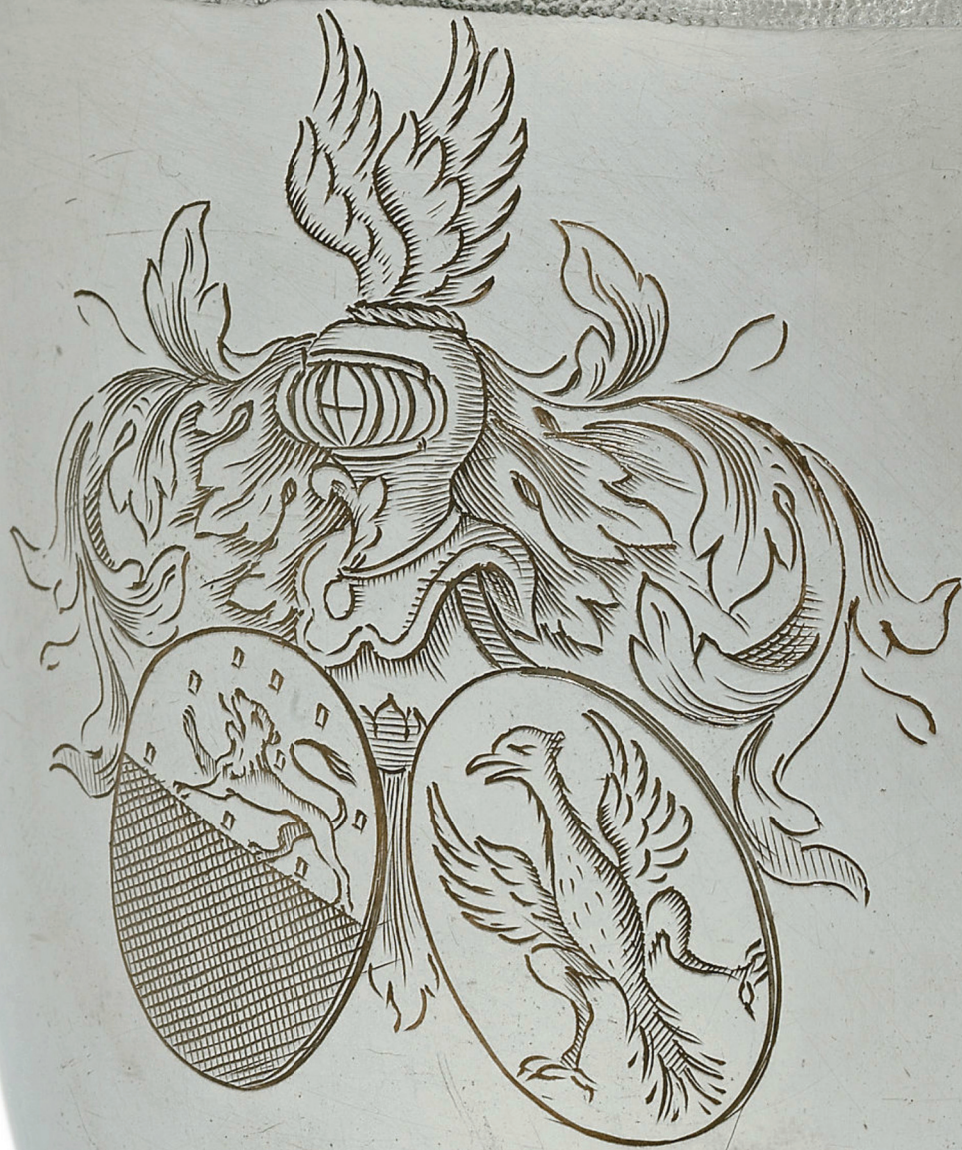


THE TENIERS EWER AND BASIN

It is rare to find a 17th century ewer accompanied by the rosewater basin with which it was purchased in the late 17th century. It is rarer still for both to belong to a descendant of the 17th century owner, and it is almost unheard of for pieces of this importance to be accompanied by the original bill of purchase. The Teniers ewer and basin are both exceptional survivals and magnificent examples of the finest Flemish goldsmith's work. They were acquired by the artist David Teniers IV (1672-1731) in Antwerp from silversmith Wierick Somers III on the 2 March 1696. (see illustration). The ewer and basin, or 'lampetpot' and 'schotel' as they are described on the invoice, were a gift to his mother and stepfather, Anna Maria, née Bonnaerens and Bartholomeus Alexander van Goethem on the occasion of the tenth anniversary of their marriage. The joining of the two families is celebrated by the accolée coats-of-arms engraved on the putti supported oval cartouches on the broad border of the dish and the arms simply engraved on the body of the ewer. The border of the dish is chased in the auricular style with masks, berried acanthus foliage scrolls and cartouches enclosing putti. The centre depicts the coat-of-arms of the City of Gent, with the allegorical figure of the Maid of Ghent and with the lion resting at her feet. Teniers was the grandson of the artist David Teniers the Younger (1610-1690) and the son of David Teniers III (1638-1685), who had married Anna Maria Bonnaerens in 1671.

The rosewater ewer and basin are the grandest form of display plate. As the centrepiece of a buffet or sideboard they represented the hospitality of the host and his wealth. These costly objects evolved from the dishes held by servants beneath the hands of a guest to catch the scented rosewater poured from a ewer. This was an essential part of the ritual of dining when the guests used a knife, a spoon and their fingers to eat. With the advent of the fork and a refinement of the etiquette of dining the rosewater ewer and basin became to be used more for display than use. During times of hardship it was not unusual to melt wrought silver objects to produce bullion or coinage. This places an even greater importance on the richness of the decoration of the dish and ewer - the skills of the greatest chasers being a large part of the cost of production.





A GONZAGA 'GIOCHI DI PUTTI' TAPESTRY

*40

AN ITALIAN MYTHOLOGICAL TAPESTRY FROM THE SERIES 'GIOCHI DI PUTTI'

MANTUA, 1539-1540, BY NICOLAS KARCHER, AFTER A CARTOON BY GIULIO ROMANO, EXECUTED FOR FEDERICO II GONZAGA, DUKE OF MANTUA

Woven in wools and silks, depicting *Venus, a satyr and playing putti* from the series *Giochi di Putti* [Playing Putti] with the naked Venus to the left surrounded by three winged putti and spied upon by a wistful-looking satyr behind a rose pergola, two putti catching an eel from a stream springing from the rocks beneath, the right hand side and background with further putti engaged in playful activities: two fighting, one carrying another on his shoulders and further putti sitting beneath and in the branches of three apple trees, picking the fruits, the fronds of the apple trees entangled with grapevines, the hazy and panoramic background with three putti and a trapped hare, the red-ground border with grapevine centred to top and bottom by roundels depicting the emblems of Federico II Gonzaga: at the top *Monte Olimpo* and at the bottom a Salamander, some losses and subsequent restoration and reweaving, including to the light silks of the field 13 ft.5 in. x 14 ft.9 in. [410 x 450 cm.]

£400,000-600,000

US\$610,000-900,000
€450,000-670,000

PROVENANCE:

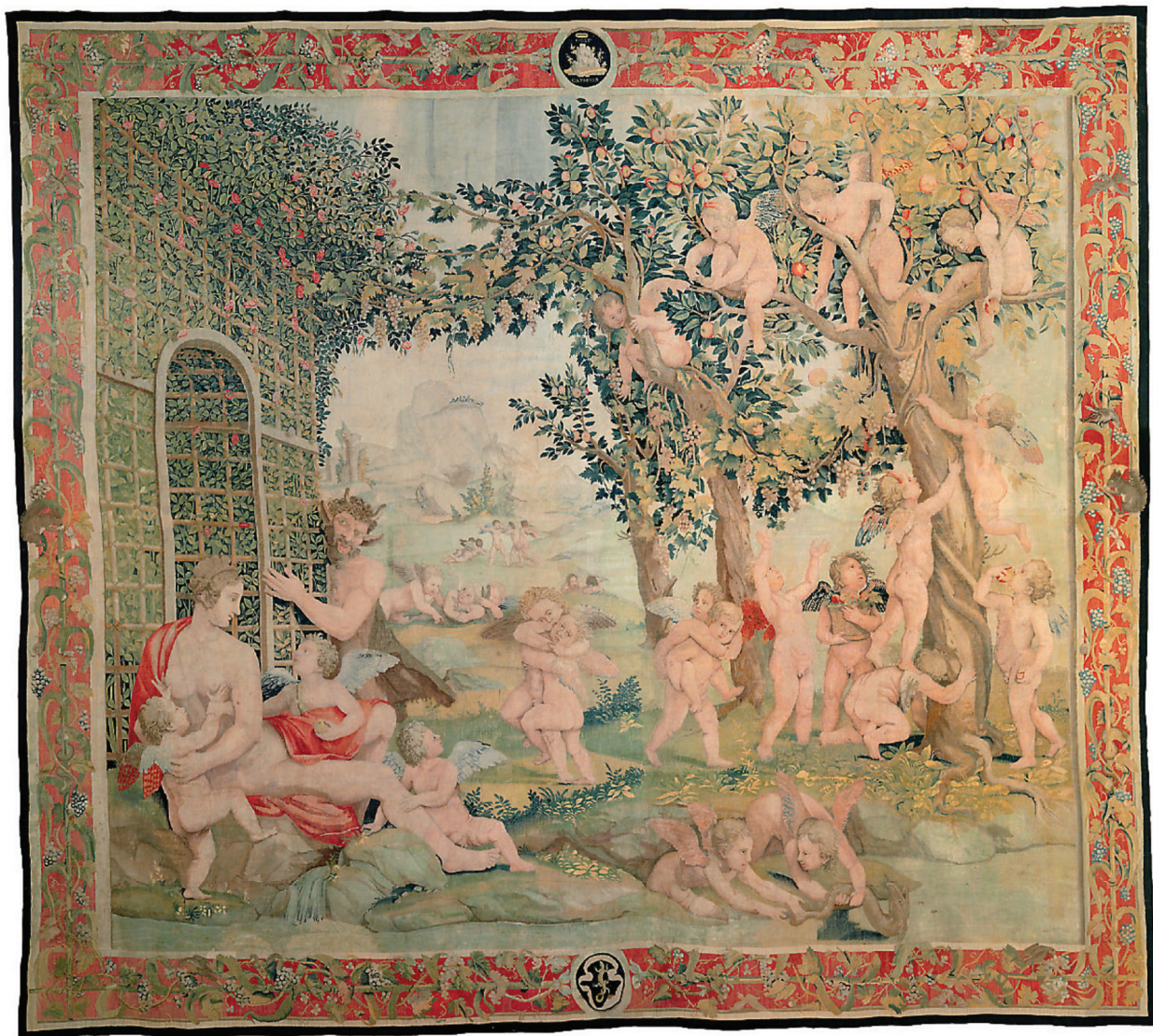
Woven in 1539-40 for Federico II Gonzaga, Duke of Mantua.
Federico Zeri (1921-1998), Mantua, probably acquired in the 1980s.

EXHIBITED:

Palazzo Ducale, Mantua, *Gli arazzi dei Gonzaga nel Rinascimento*, 14 March - 27 June 2010.

LITERATURE:

N. Forti Grazzini, in *Giulio Romano*, exhibition catalogue (Mantua 1989), Milan 1989, pp. 474-476 (catalogued and illustrated).
N. Forti Grazzini, "Disegni di Giulio Romano per gli arazzi estensi (1537-1543)", *Arte Tessile*, n. 1, February 1990, pp. 10-12 (discussed and illustrated).
C.M. Brown, G. Delmarcel, *Tapestries for the Courts of Federico II, Ercole, and Ferrante Gonzaga 1522-63*, Seattle-London 1996, pp. 36, 74, 174-175, fig. 72 (described and illustrated).
G. Delmarcel, "Giulio Romano and Tapestry at the Court of Mantua", in C. Mozzairelli, R. Oresko, L. Ventura, eds., *La corte di Mantova nell'et di Andrea Mantegna: 1450-1550 / The Court of the Gonzaga in the Age of Mantegna: 1450-1550. Atti del convegno* (London, 6-8 March 1992 / Mantua, 28 March 1992), Rome 1997, pp. 387-388.
N. Forti Grazzini, "Arazzi e arazzieri in Lombardia tra tardo Gotico e Rinascimento", in V. Terraroli, ed., *Le arti decorative in Lombardia nell'et moderna 1480-1780*, Milan 2000, p. 43.
N. Forti Grazzini, in T.P. Campbell, *Tapestry in the Renaissance. Art and Magnificence*, exhibition catalogue (New York 2002), New York - New Haven - London 2002, pp. 506-512 (nos. 57-59) [A].
N. Forti Grazzini, "Flemish Weavers in Italy in the Sixteenth Century", in G. Delmarcel, ed., *Flemish Tapestry Weavers Abroad. Emigration and the Founding of Manufactories in Europe. Proceedings of the International Conference held at Mechelen, 2-3 October 2000*, Leuven 2002, p. 145 [B].
G. Delmarcel, ed., *Gli arazzi dei Gonzaga nel Rinascimento. Da Mantegna a Raffaello e Giulio Romano*, exhibition catalogue (Mantua 2010), Milano 2010, pp. 41-45, no. 3.1 (catalogued and illustrated).
G. Delmarcel & C. Brown, con N. Forti Grazzini, L. Meoni e S. L'Occaso, *Gli arazzi dei Gonzaga nel Rinascimento*, ed. by G. Delmarcel, Milano 2010, pp. 96-107 (catalogued and illustrated).





Venus with the Erotes of Philostratus by Giulio Pippi, called Giulio Romano (1499-1546)
 © Devonshire Collection, Chatsworth
 Reproduced by permission of Chatsworth Settlement Trustees

As the only documented surviving tapestry made at Mantua for Federico II Gonzaga and the earliest surviving tapestry woven under the direction of Nicolas Karcher, this is clearly one of the most important tapestries of the Italian Renaissance - it is also one of the most delightful tapestries of this period and a superb representative of the celebrated *Giochi di Puttini*.

THE TAPESTRY IN CONTEXT

By Nello Forti Grazzini

RECENT HISTORY

This magnificent tapestry, undoubtedly one of the most important and delightful works executed in Italy during the Renaissance, was part of the Gonzaga's collection until the beginning of the 18th century. Subsequently it reputed to have been in a Viennese collection and to have appeared on the antiques market in London in 1972/73. It was rediscovered and published in 1989 for the monograph exhibition on Giulio Romano at the *Palazzo Ducale* in Mantua and was shown together with several other tapestries, all based on designs by the Renaissance painter, some of which, like this tapestry, originally formed part of the *Giochi di Putti*. At the time this tapestry was in the collection of the celebrated Italian art-historian Federico Zeri (1921-1998) who kept it in his house in Mentana (Rome). Subsequently the tapestry was extensively studied and published (see bibliography). Following Zeri's death it passed to one of his heirs and then to a further owner who had it meticulously and respectfully restored. In 2010 this tapestry was again exhibited in Mantua, at the Palazzo Te, accompanied by another tapestry from the original series, for the exposition "*Gli Arazzi dei Gonzaga nel Rinascimento da Mantegna a Raffaello e Giulio Romano*".

THE COMMISSION

The emblems in the roundels of the border establish that 'Venus, a satyr and playing putti' was woven for Federico II Gonzaga, son of Isabella d'Este and Francesco II Gonzaga, who was Marchese (since 1519) and then Duke of Mantua (since 1530). The *Monte Olimpo* (Mount Olympus) emblem is flanked by the words *FIDES* and *OLIMPO* (in Greek), and possibly the motto "*ad montem duc nos*", granted to him by Emperor Charles V in 1522, following the successful defence of Pavia against the French. The *Salamandra* (Salamander) emblem and accompanying motto "*Quod huic deest me torque*" compared Federico, vulnerable to the fire of amorous passion, to the animal which was believed not to suffer in fire (M. Praz, *The Gonzaga devices*, in D. Chambers and J. Martineau, *Splendours of the*

Gonzaga, exhibition catalogue, London, 1982, p. 65). Both emblems appear numerous times in the Palazzo Te in Mantua, the Villa Federico had planned in 1527/34 and which was designed, decorated and embellished by the court master Giulio Romano. Romano also designed and decorated the Villa Marmirolo and painted the frescos in the *Sala di Troia* in Mantua's Ducal Palace for Federico II. Federico was one of the most active patrons of the arts in the first part of the 16th century - Sebastiano del Piombo, Michelangelo and Tizian all worked for him, with the latter painting his portrait, now at the Prado in Madrid. Federico II had a preference for paintings and frescos in which an erudite mythological iconography would be tied to a distinctly sensual image, as in the offered tapestry. The splendid painting of *Gli amanti* by Giulio Romano is the perfect example of Federico's taste (*The Lovers*, Hermitage Museum, St. Petersburg) as are his frescos in the Room of Psyche in the Palazzo Te, and the four canvases depicting the *Amori degli Dei* (Loves of the Gods), the masterpiece by Correggio (1530/32), commissioned by Federico II as a gift for Emperor Charles V (now in Vienna, Rome and Berlin: D. Ekserdjian, *Correggio*, [1997] Italian ed, Milan 1997, pp. 279-291). Federico II owned a vast collection of tapestries, hundreds were listed in inventories drawn up after his death (1540/41: Brown, Delmarcel 1996, pp. 87-89). In the last year of his life he established a tapestry workshop in Mantua that was fully controlled by the Court and charged with weaving tapestries based on Giulio Romano's cartoons. The weaver entrusted with this task was Nicolas Karcher.

THE WEAVER

Nicola Karcher was, along with Giovanni Rost, one of the most recognised weavers of Italy in the XVI century (Forti Grazzini 2002 [B], pp. 131-161). Born in Brussels, he worked in Ferrara between 1536/39 together with his brother Giovanni (Jan) Karcher and Giovanni (Jan) Rost in the services of duke Ercole II d'Este. At Ferrara he completed two tapestry sets, both now sadly lost (*Gigantomachia*; *Storie di Ercole*), from drawings by Giulio Romano that had been turned into cartoons by Dosso and Battista Dossi. In 1539/45 he opened a workshop in Mantua under the patronage of Federico II Gonzaga and then Federico's brother, cardinal and governor Ercole Gonzaga. In 1545/55 he is recorded in Florence in the services of Grand Duke Cosimo I de' Medici, where, together with Giovanni Rost, he produced series of tapestries after popular cartoons by Bronzino, Pontorno, Salviati and Bachiacca, including the *Storie di Giuseppe* (Florence, Palazzo Pitti and Rome, Quirinale), the *Grattache* and *Mesi*; as well as portieres and altar frontals. Karcher spent the last years of his life in Mantua (1555/62) still working in the services of cardinal Ercole Gonzaga, for whom he wove the *Storie di Mosè* [Stories of Moses] (Milan, Museo del Duomo). In a letter dated 8 October 1539 and signed Federico II Gonzaga, it is specified that Nicolas Karcher had just arrived in Mantua to "*teslere per la corte nostra tappezzerie, secondo gli disegni che gli faremo dare*" [weave tapestries for our court, on the basis of the designs that will be given him at our order] and in a letter sent to the Duke on 14 November 1539 he was informed that the weaver "*aver comenzato a lavorar in la tappezzeria per li li frissi*" [had begun his work in the tapestry workshop, working on the borders] (see the documents in Brown, Delmarcel, 1996, p. 87). The exact number of tapestries that Karcher had completed in Mantua by the death of Federico II (28 June 1540) is unknown, but among them was certainly 'Venus, a satyr and playing putti', thus executed between November 1539 and June 1540, making this is the only documented surviving tapestry completed in Mantua for the Duke. Because all of the works made in Ferrara are lost, the offered tapestry is also the oldest surviving example woven by Nicolas Karcher (another piece woven for Federico II could be the tapestry in silk and wool known as *Il Cervo*, the Deer, also from the *Puttini Series*, but with replaced border, which is in the Victoria & Albert Museum, London; G. Wingfield Digby, *Victoria and Albert Museum. The Tapestry Collection: Medieval and Renaissance*, London 1980, pp. 66-70, no. 66, tav. 94b).

THE CARTOONS

Giulio Pippi, known as Giulio Romano, (1492-1546) was one of the most renowned Italian artists of the first half of the XVI century. He was the main artist to work with Raphael and the heir to his workshop in Rome. He moved to Mantua in 1524 where, whilst also working for other distinguished patrons, he became the painter, designer and architect to the court and the director of all of Gonzaga's artistic projects until his

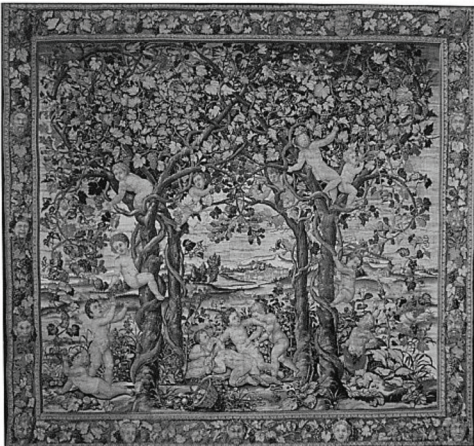




(detail lot 40)



One of the related tapestries (depicting *La barca della Fortuna*) at the Museu Calouste Gulbenkian, Lisbon



The related tapestry depicting *Il Ciniglio* at the Fondazione Progetto Marzotto, Vicenza

death. (F. Hartt, *Giulio Romano*, 2 vols., New Haven 1958; Giulio 1989; D. Ferrari, ed., *Archivio di Stato di Mantova. Giulio Romano. Repertorio di fonti documentarie*, 2 vols., Rome 1992; J. Cox-Rearick, ed., *Giulio Romano Master Designer*, catalogue of the exhibition, New York 1999). He was at the same time a skilful and prolific designer and cartoonist for tapestries (Demarcel 1997, pp. 383-392). In Rome he collaborated with Raphael on the drawings and cartoons of the *Atti degli Apostoli* (Acts of the Apostles) while in Mantua he drew *Il Trionfo di Scipione* (Triumph of Scipio) interpreted as a Brussels tapestry for Francois I of France. The *Gigantomachia* and the *Storie di Ercole* [Stories of Hercules] were woven in Ferrara for Ercole II d'Este, as well as the *Cacce Mitologiche* [Mythological hunts] and the cartoons for the series of the *Playing Puttini*. 'Venus, a Satyr and Playing Putti' is undoubtedly based on one of his drawings and was conceived as the first element of a series dedicated to the theme of *Giochi di putti* [Playing Putti]. Every detail of the tapestry reveals Giulio Romano's style: the academic subject matter, the classical style, the varied and vivacious poses of the putti, the grotesque expression of the satyr and the naturalism of the botanical elements and of the landscape. 'Venus, a Satyr and Playing Putti', with only minor differences, is the reverse image of a magnificent drawing by Giulio Romano (pen, brown ink and chalk) which is preserved in the collection of the Duke of Devonshire at Chatsworth. This sketch had previously been believed by Hartt (1958, I, pp. 159-160, 300, no. 217, II, fig. 354) to be the preparatory drawing for a fresco at Marmirolo, but was since be recognised as the model for the cartoon for this tapestry (Forti Grazzini in Giulio 1989, p. 345; Forti Grazzini 2002 [B], pp. 506-507, no. 57). Furthermore a fragment of the cartoon for the tapestry representing the scene with the putti and a hare survives at the Louvre, inv. 3566; attributed to Giulio Romano and linked to the sketch at Chatsworth by R. Bacou (*Autour de Raphael. Dessins et peintures du Musée du Louvre*, catalogue of the exhibition, Paris 1984, pp. 52-53, no. 56), it is the reverse model in 1:1 scale of the detail of the putti and the hare visible in the background of 'Venus, a Satyr and the Playing Children'.

THE SUBJECT

This tapestry, like the series to which it belongs, is an *ekphrasis*, in other words a Renaissance re-invention of the ancient lost painting described in the III century AD by the Greek sophist Philostratus in the *Eikones* (Images), showing Venus and the putti playing, fighting, fishing and picking fruit. The text had been translated into Latin by Celio Calcagnini, in Ferrara in 1510 and had already been used as a literary base by Raphael for drawings of Putti Playing (known from engravings: R. Quednau, in *Raffaello in Vaticano*, catalogue of the exhibiton, [Rome 1984] Milan 1984, pp. 357-358, no. 135) and by his apprentice Tommaso Vincidor for the drawings from 1520-1521 and reproduced in the tapestries of Playing Putti woven in Brussels for Pope Leo X (A. Gnann, in K. Oberhuber, A. Gnann, eds., *Roma e lo stile classico di Raffaello, 1515-1527*, catalogue of the exhibiton [Mantua 1999] Milan 1999, pp. 238-239, nos. 165-166). Giulio Romano knew these works and took inspiration from them for the activities and poses of the puttini in his designs. The idea of the Satyr peeking at Venus could derive from engravings with sleeping nymphs haunted by Satyrs, such as in Francesco Colonna's *Hypnerotomachia Poliphili* (Ed. Aldo Manuzio Venice 1499) or those of Francesco Montagna, although it is most probably from the painting by Correggio with Venus, Cupid and a Satyr (Louvre, circa 1525), once in the Maffei collection in Mantua (Ekserdjian 1997, pp. 268-274, tav. 280). The scene in the tapestry would not only have been read as a classical renewal, but also as a Christian allegorical imagery (Venus as charity, the putti as metaphor of divine love; the grape-vine intertwined with the apple branches as a reference to the original sin and redemption); it could perhaps even have been interpreted politically, as a celebration of Mantua's Golden Age under the auspice of Federico II Gonzaga.

THE SERIES

A similar allegorical meaning was attributed to the other panels of the series of *Playing Putti*. After the first weaving for Federico II, the series was enriched with gold-thread and completed in Karcher's Mantuan workshop by 1540/45, all based on cartoons by Giulio Romano (some preparatory drawings have survived). They were completed for Ercole Gonzaga (brother of Federico II, cardinal, bishop and governor of Mantua after Federico II's death), as manifested by Ercole's coats-of-arms on the tapestries. Alongside the offered tapestry, the first subject of the series, the other tapestries from this series would have shown other playful activities by numerous winged puttini. They are portrayed busy playing with animals and among themselves, dancing, sailing, fishing, sleeping, sometimes guided by Venus, in a landscape backdrop framed in each tapestry by the stream in the foreground and the pergola of trees intertwined with vines. The series known as *Puttini* in the old documents contained ten individual tapestries, as well as three *Portieres* and two *sopraportas* (*l'tapezzaria de Putini, pezzi diece di lana, seta, oro et argento; sopraportere della medema sorte doi, portiere tre de lana, seta et oro, fatte a folie di lauro con l'arma di Monsignore Illustrissimo in meglio*'), listed in the inventory of 1563: Delmarcel, Brown 1996, p. 116, Demarcel, Brown, 1996, p. 116). The existence of this series in Mantua during Ercole's reign and then with the ducal Garde-Meuble, is documented by descriptions and inventories (1563; 1614; 1648; 1668: *ibid.* pp. 128, 134). This tapestry set was exhibited in the Palazzo Vescovile in 1549 for the marriage of Francesco III Gonzaga, in the Palazzo Ducale in 1574 for the visit of Henry III of France, and in 1584 for the marriage of Vincenzo Gonzaga and Eleonora de Medici (*ibid.*, pp. 102, 121, 124). In 1707 Ferdinando Carlo Gonzaga di Nevers brought the *Puttini* to Venice but on his death in 1709 they were bequeathed to Leopold I of Lorraine (*ibid.*, pp. 138-139).

Wonderful examples survive from the *Puttini* series: four complete tapestries (*Barge of Fortune* (illustrated here); *Ball Game*; *Dance* and *Fishermen*) as well as two fragments (*Cat and Dog*) in Lisbon at the Gulbenkian Museum; an intact piece (*Stag*) in the collection of the Marquess of Northampton at Compton Wynyates and a fragment (*Dance*) in Milan at the Museum Poldi Pezzoli (M. Viale Ferrero, *Arazzi italiani*, Milan 1963, pp. 21, 54-55; G. Nunes Riso Guerreiro, "Some European Tapestries in the Calouste Gulbenkian Collection in Lisbon, *Connoisseur*, n. 173, April 1970, pp. 229-237; Forti Grazzini 1989, pp. 474-478; Brown, Delmarcel 1996, pp. 174-183; Forti Grazzini 2002 [A], pp. 506-513; Delmarcel 2010, pp. 41-45; Delmarcel, Brown 2010, pp. 96-107). All are considered first-class masterpieces of the art of weaving.



THE PROPERTY OF A MEMBER OF A EUROPEAN ROYAL FAMILY

*41

A PAIR OF ROYAL ITALIAN ORMOLU-MOUNTED KINGWOOD AND PARQUETRY
COMMODINI

ROME, MID-18TH CENTURY

Each decorated with a trellis pattern, the serpentine-fronted *porta santa* marble top with foliate-cast edge above a concave frieze fitted with a drawer above bombe front front and sides, with a cupboard enclosing a shelf, the angles mounted with pierced espagnolette masks, on splayed feet terminating in hoof hut, the marbles numbered in black paint '1/25156' and '125157' and in red paint 'S.M. 2005' and 'S.M. 2006' respectively, the commodes branded accordingly '1/25156' and '1/25157' and with cypher 'DC' within an oval and accordingly marked in red paint, each drawer marked in black ink 'P.P.R./18307' 'a' and 'b' respectively and with remains of paper label, the drawer linings, shelves and dustboards replaced in walnut, both interiors including the insides of the doors re-veneered in walnut, most probably in the late 19th century at the time of the acquisition by the House of Savoy 33½ in. (85 cm.) high; 23¾ in. (60.5 cm.) wide; 16½ in. (42 cm.) deep (2)

£60,000-100,000

US\$91,000-150,000
€68,000-110,000

PROVENANCE:

Acquired by the Royal House of Savoy, for the Villa Reale of Monza in the late 19th century.
Possibly transferred to Racconigi Castle, Turin.





The Villa Reale, Monza



(detail of inventory mark and numbering beneath one marble top)



The related pair of Savoia commodes sold Christie's London, 11 December 2003

THE ROYAL PROVENANCE

These elegant commodini, with their distinctively high-hipped profile and striking kingwood trellis-parquetry framed by richly sculptural gilt-bronze mounts, are typical of the grand productions of Roman cabinet-makers of the 1750s and 60s. They are closely related to two pairs of magnificent Roman commodes, each of similar profile and with similar trellis parquetry, and sharing many of the same inventory markings. One pair is that sold by a member of a European Royal family at Christie's, London, 11 December 2003, lot 40, and the other pair is that in the Palazzo Quirinale in Rome, that had been acquired in Milan in 1899 from the dealer vedova Arigoni, for the bedroom of the *Appartamento dei Ministri* in the Villa Reale di Monza and subsequently transferred to the Quirinale in 1919 [see A. González-Palacios, *Il Patrimonio Artistico del Quirinale: I Mobili Italiani*, Milan, 1996, cat. 20, pp. 74-75].

In the late 19th century, the Villa Reale of Monza was lavishly re-furnished for the Royal family and it is probable that the present commodini were acquired when the above two mentioned pairs of commodes were purchased, as all three pairs are branded with closely related inventory numbers. The King privately purchased furniture at fairs, such as the *'Esposizione di Torino'* in 1884 and the *'Venezia Biennale'* in 1897, but also from dealers such as Galleria Sangiorgi in Rome.

Though none of the reference and inventory numbers on these commodini, or indeed of the two pairs of commodes mentioned above, have so far been identified in any of the thus far known inventories of the Palazzo Racconigi, it is likely that they were later moved to the palace near Turin. There are frequent recorded movements between the Villa Reale di Monza and Racconigi between 1903 and 1905 and the commodini might have been transferred at that time or a few years later.

THE MARKS AND INVENTORY NUMBERS

'L 25156' AND 'L 25157'

These numbers indicate that these commodes were acquired for the Villa Reale of Monza, probably in the late 19th Century. Several pieces in the Quirinale which came back from Monza in 1919 also have inventory numbers starting with 'L', which could stand for Lombardy.

'DC'

These initials stand for 'Dotazione Corona' or Crown property.

'S.M. 2005' AND 'S.M. 2006'

These initials stand for '*Sua Maesta*', and therefore must refer to a further inventory of Royal works of art, possibly drawn up in the early 20th Century at Racconigi. These numbers are placed next to those of Monza, which have been crossed out. An inventory entitled '*della Sua Maesta*' was drawn up in Turin between 1891-1907, but these commodes cannot be identified in the latter.

'P.P.R. 18307'

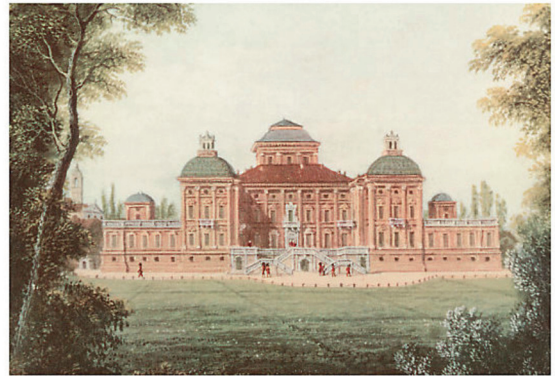
This either stands for '*Proprieta Privata Reale*' or '*Principe Piemonte Racconigi*'. The commodini are not mentioned in the 1880 inventory of Racconigi, nor in the inventories of 1911-1948 ('51), the numbering of which extends to 11000-15000. It is therefore arguable that 'P.P.R.' might stand for '*Proprieta Privata Reale*' (private Royal property), which could explain why the commodes do not feature in the official inventories of the palace. Other pieces of furniture marked 'P.P.R.' with links to the Royal House of Savoy include a Royal Louis XVI harpsichord, which was a gift from the city of Turin to Umberto, prince of Piedmont (later King Umberto II), on the occasion of his marriage to Marie-José of Belgium in 1930. And a writing table by Pietro Piffetti, sold from the Estate of the late Giuseppe Rossi, Sotheby's London, 10 March 1999, lot 45.

VILLA REALE DI MONZA

The construction of this palazzo for Archduke Alexander, son of the Empress of Austria began in 1776, and was executed by the architect Giuseppe Piermarini, who had already collaborated with Luigi Vanvitelli on the design of Caserta. Close to Milan, the Villa Reale of Monza was built as an official residence. The Villa was emptied of most of its furnishings in 1859, which were transferred to the Palazzo Reale of Milan for the visit of Napoleon III. From that date, Monza was occupied by Umberto of Savoy (1844-1900), the 'Principe di Piemonte'. After his coronation in 1878, furniture was purchased in large quantities for the state and private rooms until 1900, the year in which the King was killed. From then on, Monza declined and remained virtually unused. In 1919, King Vittorio Emanuele III (1869-1947) took the decision to transfer ownership of most of his Royal residences to the Italian State. This date also corresponds to the return of some of Monza's furnishings to Rome, including furniture which had once come from the Quirinale (see A. González-Palacios, *Il patrimonio artistico del Quirinale: I Mobili Italiani*, Millan, 1996, pp.28-38).

RACCONIGI

With origins in the 12th Century, the palace of Racconigi in Piedmont became a Savoy-Carignano property in 1605 and was transformed into a princely residence. Later the private property of the Royal House of Savoy, Racconigi was gifted with its contents by King Vittorio Emanuele III, to his son Umberto (1904-1983), Prince of Piedmont (later King Umberto II), following his marriage to Princess Marie-José of Belgium in 1930.



The Castello Reale, Racconigi



(detail of inventory marks to back of one commodin)



A LOUIS XIV LARGE ORMOLU STRIKING MANTEL CLOCK, THE GLASS DIAL WITH LUNAR AND FULL TERRESTRIAL CALENDARS

THE DIAL SIGNED FRANCOIS RICHARD, LUNEVILLE, CIRCA 1710-1730 AND WITH UPDATE/S BETWEEN 1766 AND CIRCA 1850

CASE: the arched case surmounted by a cloud-born group modelled as Aegina borne on the back of Jupiter in the form of an eagle raising from flames, the pounced side panels with trellis and bellflower borders, raised on an oak-leaf cast socle above a shaped rectangular plinth, with female mask mount to the front and raised on eight entwined dolphin feet, the case flanked by standing putti, one holding a palm and the other a torch, the fully glazed rear door applied with a relief mount of Apollo in his chariot, the sides of the case and lower plinth with dolphin feet added circa 1850; DIAL: the glass dial engraved and gilded from the reverse, its arch with a cartouche bearing the arms of Elisabeth Charlotte of Orléans, the sides decorated with entwined serpents, birds, bellflowers and trellis work, the main Roman chapter ring with an inner concentric minute ring and centred by a phoenix rising from flames, with subsidiary rings below inscribed 'JOURS DE MOIS' giving day of the week and date, centred by a sun, and 'JOURS DE LA LUNE, giving month and the days of the lunar month, centred by a crescent moon, signed below 'F. RICHARD/A LUNEVILLE', all rings with pierced and engraved blued steel hands beneath the glass dial; MOVEMENT: replaced and altered, probably circa 1850, suspended with four brass brackets, with twin barrels, now converted to anchor escapement and with pierced countwheel strike on bell, with later calendar work to pierced extended front plate below; later sunburst pendulum, winding key
36¼ in. (92 cm.) high; 25 in. (63.5 cm.) wide; 10¼ in. (26 cm.) deep

£50,000-80,000

US\$80,000-120,000
€60,000-100,000

PROVENANCE:

Almost certainly commissioned from François Richard for Elisabeth-Charlotte d'Orléans (1676-1744) for her *Grand Cabinet* at the château de Lunéville, until moved circa 1737 to the château de Commercy, and by descent to either

- her eldest son Francis I (1708-1765) Holy Roman Emperor and Grand Duke of Tuscany
- or her daughter Anne Charlotte abbesse de l'Abbaye de Sainte-Waudru, Mons
- or her second son Charles-Alexandre de Lorraine (1712-1780), *Gouverneur des Pays-Bas Autrichiens*, and his spouse archiduchesse Marie-Anne (sister of Maria-Theresa of Austria, wife of Charles' eldest brother François II);

or

To Anne-Marguerite de Ligniville (1686-1772), comtesse du Saint-Empire and princesse de Beauvau-Craon, *dame d'honneur* to Elisabeth-Charlotte d'Orléans at the château de Lunéville, through the exercise of her *droit de charge*.

Comtesse d'Yvon, spouse of Comte d'Yvon, *Inspecteur du Garde-Meuble de la couronne*, sold 'Vente de Madame d'Yvon', Galerie Georges Petit, Paris, 30 May - 4 June 1892, lot 497 (described as part of a 'garniture de cheminée en bronze doré, comprising: d'une pendule-cage laissant voir un mouvement à triple cadran marquant les heures, les minutes, les mois et les phases de la lune. De chaque côté sont des figures d'amour debout tenant l'un, une torche enflammée, l'autre, un rameau. Comme couronnement, un groupe: Junon et l'aigle dans les nuages; socle orné de mascarons et d'ornements à volutes, supporté par des groupes de dauphins'), where acquired by

M. Thirion, 15 rue Vivienne (for 2,650 francs).

Prince Ruspoli di Poggio Suasa (1838-1899), Rome, and thence by descent, until sold 'The Property of a Nobleman', sold Christie's London, 20 June 1985, lot 38, where acquired by the present owner's family.

LITERATURE:

Almost certainly described in F. Husson, *Eloge historique de Jacques Callot*, Brussels, 1766, p. IX, '...Pendule, dont les Platines & le Cadran étoient de Cristal, & dont on voyoit toutes les Roues se mouvoir...'

L. Germain, 'Journal de la Société d'Archéologie Lorraine et du Musée Historique Lorrain', 1892, pp. 225-228

Tardy, *Dictionnaire des Horlogers Français*, vol II, Paris, 1971, pp. 553-554.

J. Charles-Gaffiot (ed.), *Lunéville Fastes du Versailles lorrain*, exhibition catalogue, Paris, 2003, p. 77.

J. Charles-Gaffiot, *Le Mobilier d'Apparat des Palais Lorrains sous les règnes des duc Léopold et François III*, Metz, 2009, p. 34 and p. 36.



The portrait of Elisabeth-Charlotte d'Orléans at the Château de Versailles
©Direction des Musées de France, 1986



THE DUC AND DUCHESSE DE LORRAINE

Léopold-Joseph-Charles-Dominique-Agapet-Hyacinthe, Duke of Lorraine and Bar (1679-1729), succeeded his father, Charles V, in 1690. Born in Innsbruck, where his family was in exile under the protection of Leopold I, Holy Roman Emperor, and after whom he was named, Léopold served in the Imperial army and in 1697 was given command of the army of the Rhine. With the end of the Nine Years War in 1697, the treaty of Ryswick restored the duchies of Lorraine and Bar to the house of Lorraine. In 1698 Léopold returned to his capital, Nancy. In October 1698 he married Elisabeth-Charlotte of Orléans (1676-1744), niece of Louis XIV and *petite fille de France*, at the Palace of Fontainebleau.

Despite the diplomatic marriage between the houses of Orléans and Lorraine, Nancy was again occupied during the War of the Spanish Succession (1700-1713), forcing the duke and duchesse to move to the Château de Lunéville. During this time (1708-1709), the architect Germain Boffrand (1667-1754), a pupil of Jules Hardouin-Mansart (1646-1708), created designs which were to change Lunéville into the 'Versailles of Lorraine'. A fire in 1719 destroyed the house, although it would subsequently be rebuilt.

THE COMMISSION FOR A PENDULE À TROIS CADRANS

The unusual glass dial of this clock is engraved with the coat-of-arms of Elisabeth-Charlotte d'Orléans suggesting that the clock was commissioned from Richard to stand in her *appartements* at the château de Lunéville and most certainly in her *Grand Cabinet*. The glass dial 'à triple cadrans' would have indeed been befitting as in perfect harmony with the mirrored walls and large windows of her *Grand Cabinet*, as illustrated by a recent *gouache* commissioned by Jacques Charles-Gaffiot giving an impression of the splendor of the *Grand Cabinet* before the fire of 1719 and featuring the present clock on the mantelpiece. M. Charles-Gaffiot suggests that the clock may have been among the pieces which escaped the fire, as did some of the old master paintings from the château such as the large *toiles* by Jean-Baptiste Martin (1659-1735), today in the *Salle des Gardes* of the Imperial Palace of Hofburg, Innsbruck (J. Charles-Gaffiot, *ibid.*, p.34). The present clock would then almost certainly have accompanied the duchesse to the château de Commercy circa 1737, until bequeathed upon her death in 1744 to one of her children. It is most probable that the clock would have been inherited by her second son Charles-Alexandre or that it would have become the property of Anne-Marguerite de Ligniville, princesse de Beauvau-Craon for the château de Haroué, as a result of the latter having exercised her *droit de charge* at the death of the duchesse de Lorraine in 1744. Such was indeed the case with the magnificent *coffret en crystal de roche* which originally formed part of the *Collections Royales* and stood in the *Cabinet du Dauphin* at the château de Versailles.

That Léopold would have most certainly commissioned the present clock for the ducal household is further supported by a number of recorded payments from the duc to Richard illustrating what appears to have been a rather fructuous relationship. These include a payment in April 1710 listed under '*Dépenses extraordinaires*', describing:

'De la somme de cent quatre livres cinq sols au Sr Richard pour marchandises qu'il a fourny en l'hôtel pendant le présent mois suivant son mémoire... 104# 5s' [See Archives départementales de Meurthe-et-Moselle, ref. AD 54B art. 1956]. Correspondence from 1713 describing the payment of 400 livres from the duke to Francois Richard in anticipation of the latter's trip to Paris to acquire elements necessary for the execution of a clock - though it appears in this case a more complex clock with moving figures - commissioned by the duc, further supports that Richard was actively involved in supplying clocks and possibly other mechanical *objets d'art* to the ducal household. The letter from the duc dated 17 July 1713 reads:

*'Monsieur,
Le Sr. Richard, horloger de Son Altesse Royale a Lunéville, étant obligé d'aller à Paris pour y faire emplettes de certaines choses qu'il ne peut pas trouver dans ce pays, lesquelles lui sont nécessaires pour achever une pendule à carillons ornée de plusieurs figures mouvantes. Son Altesse Royale m'a ordonné de vous écrire de sa part[i] pour vous mander de faire délivrer audit Richard la somme de 400 livres fournies en deduction de celle qu'on lui donnera pour le prix de ladite pendule à laquelle il travaille depuis un an et ce à quoi j'obeis en vous renouvelant que j'ai l'honneur d'être avec respect, Monsieur, Votre très humble et très obligeant serviteur,
[signed] Voultrin'*

THE AEGINA AND GANYMEDE CHENETS

A pair of chenets circa 1710 allegorical of '*Les Amours of Jupiter*' and comprising two sculptural groups respectively modelled as Ganymede and Aegina - daughter of the River God Asopus - each borne on the back of Jupiter in the form of an eagle rising from flames, is in the Frick Collection, New York (T. Dell, *The Frick Collection*, vol VI, New York, 1992, pp.243-8).

Dell relates the latter pair to several related examples in the Residenzmuseum in Munich, the Swedish Royal collection at Drottningholm and the Rijksmuseum in Amsterdam, amongst others, and refers to the Rijksmuseum pair as probably identical to that sold in Madame d'Yvon's 1892 collection sale under lot number 519. Interestingly, the Rijksmuseum pair, formerly in the Guttman collection (Berlin and Heemstede) came to the Rijksmuseum in 1760 where it remained until restituted to Guttman's heirs in 2002 and later sold from the Guttman Collection, Christie's, Amsterdam, 13 May 2003, lot 45 (€100,380 with premium).

The presence of a pair of chenets of Aegina and Ganymede borne on Jupiter's back in the 1892 collection sale of Madame d'Yvon would suggest that these would have originally been commissioned by the duchesse de Lorraine *en suite* with the present clock. It is therefore reasonable to assume that both the clock and the chenets would have been kept together as an *ensemble* by their subsequent owners until dispersed in the 1892 sale of the Comtesse d'Yvon's collection. Interestingly, the above mentioned *gouache* executed at the behest of J. Charles-Gaffiot illustrates the pair of chenets modelled as Ganymede and Aegina borne on Jupiter as an eagle, besides the mantelpiece upon which towers the clock.

THE 1892 COLLECTION SALE OF THE COMTESSE D'YVON

Madame d'Yvon married the Comte d'Yvon, *Inspecteur du Garde-Meuble de la couronne* under the reign of Louis-Philippe and a man of 'artistic tastes' in 1842, after the death of her first husband, an English man by the name of Samuel Smith. The Comte and the Comtesse d'Yvon resided at 20 rue de la Chaise, Paris, and were



The pair of related chenets, now in the Frick Collection, New York





renowned for their magnificent and extensive collection of old master paintings, drawings, tapestries and *objets d'art*. The d'Yvon collection appears in Galignani's New Paris guide for 1862 as a private museum, visible by application in writing, the tapestries in the *Grand Salon* alone being noted as worth 100,000 francs. The collection sale of the d'Yvon collection took place over six consecutive days from 3 May to 4 June 1892, at Galerie Georges Petit, in Paris and featured the present clock as part of a garniture under lot 497, and the pair of chenets *en suite* as lot 519.

PRINCE RUSPOLI POGGIO DI POGGIO SUASA

Emanuele Francesco Maria dei Principi Ruspoli (1838-1899) was the 1st Principe di Poggio Suasa, son of Bartolomeo dei Principi Ruspoli and wife Carolina Ratti, and great-nephew of Cardinal Bartolomeo Ruspoli. He was Nobile di Viterbo e di Orvieto and Prince of Holy Roman Empire. Emanuele was made a Knight Grand Cross of the Order of the Crown of Italy and received the Silver Medal of Military Valor in 1859.

FRANÇOIS RICHARD: 'HORLOGER-MÉCANICIEN'

François Richard (1678-1759) was born in Charleroi and worked in Nancy from 1708 where he became '*machiniste du roi*'. He is recorded as having executed a '*rocher mécanique*' for Stanislas I Leszczyński (1677-1766), King of Poland and also Duke of Lorraine, as well as a '*belle pendule*' which he supplied to Léopold, duc de Lorraine in 1727 for 100,000 livres (for the mechanical workmanship alone and none of the *embellissements* as is specified in

the '*Bibliothèque Lorraine ou Histoire des Hommes Illustres*' by Dominique Augustin Calmet, 1751, col. 813 to 818).

Richard's renown and popularity was praised in the 1766 *Eloge Historique de Callot, noble brain, célèbre graveur*, [*dédié à Son Altesse Royale Monseigneur Charles-Alexandre de Lorraine*], published by F. Husson in Brussels:

'François Richard... s'est rendu célèbre dans la Mécanique: 1 Par une Pendule, achetée par S.A.R. le Duc Léopold, transportée en Toscane au changement d'Etat, elle montrait les heures, les quarts, les jours de la Semaine, du mois & de la lune ; les Signes du Zodiaques; les Fêtes mobiles & non Mobiles ; un Coq chantant & qui battoit des ailes, un Ange présentant le Portrait de S.A.R. Léopold; les Portes d'une Eglise s'ouvrant pour faire voir ce Portrait, & se refermant ensuite.

2 Par une autre Pendule, dont les Platines & le Cadran étoient de Cristal, & dont on voyoit toutes les Roues se mouvoir [almost certainly the present clock]

3 Par un Tableau mouvant, représentant divers Objets, envoyé par S.A.R. Léopold au Duc François son fils à Vienne en 1726

4 Par un Tableau Zophonosique.... représentant une sorte de foire

5 Par un Rocher dans le Bosquet de Lunéville,

6 Par une Montre marchant sur un plan incliné....'

We are grateful to Monsieur Jacques Charles-Gaffiot, the Association des Amis de Lunéville and the Centre d'Etudes et de Recherches sur les Collections de la Maison de Lorraine et du Roi de Pologne for their help in preparing this catalogue entry.

THE PROPERTY OF A GENTLEMAN

43

A RARE SUITE OF FIVE LOUIS XV SAVONNERIE PANELS

CIRCA 1766-69, AFTER THE DESIGNS BY ALEXANDRE FRANCOIS DESPORTES (1661-1743)

Woven in wools, decorated overall with animal scenes under arches with floral sprays and foliage, within C-scroll cartouches on a dark red ground, mounted as a folding screen and set within giltwood stiles carved to simulate rope-twist stems, the panels depicting from left to right:

- two leopards eating grapes, with two birds flying over the vines
- two rabbits taking cover under a peach tree hedge with two monkeys resting above
- two hounds standing on their hind legs amidst oak leaves, a deer hiding in the background
- two foxes beneath a flowering hedge, surmounted by a bird and a toucan
- three ducks near a rose-bush, with a parrot and a crowned crane perched above

76¼ in. (193.5 cm.) high; 29¼ in. (74.5 cm.) wide [each panel, without frame]

£250,000-400,000

US\$380,000-600,000
€290,000-450,000

PROVENANCE:

Probably Armand Baudouin de Guémadeuc (1737-1814), *maître des requêtes et président du Grand Conseil* who acquired five panels of this model from the Savonnerie Manufacture in 1770 (together with *garniture* depicting squirrels for the stools and *banquettes* of his library).

LITERATURE:

P. Verlet, *The James A. de Rothschild Collection at Waddesdon Manor*, London, Fribourg, 1982, pp. 330-340, 466-467, note 20;

L'information d'Histoire et d'Art, 'Les paravents de Savonnerie pendant la première moitié du XVIIIème siècle', June 1967, n.3, pp. 112-116.

COMPARATIVE LITERATURE:

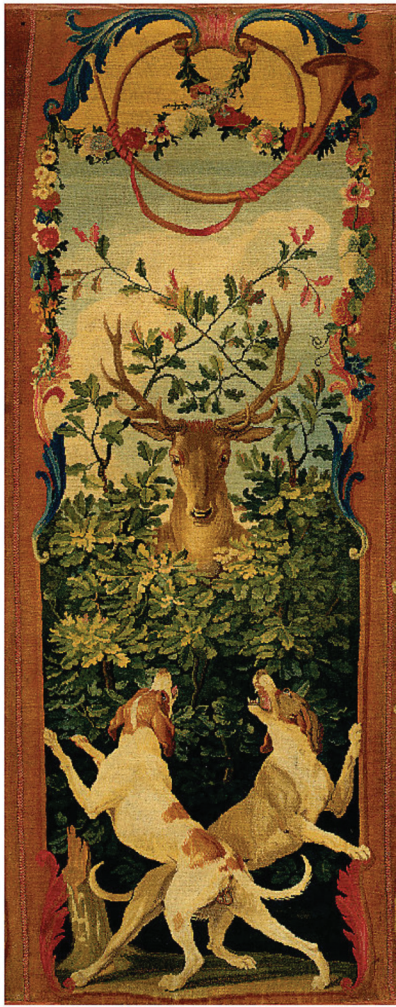
S.M. Bennett and C. Sargentson, *French Art of the Eighteenth Century at The Huntington*, New Haven and London, 2008, pp. 297-301, cat. 118.

G. Wilson and C. Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, California, 2001, p. 145.









The watercolour by Alexandre-François Desportes, now in the archives of the Manufacture de Sèvres

Woven at the Manufacture of the Savonnerie towards the end of the reign of Louis XV, this magnificent folding screen is one of very few recorded examples still to remain in private hands.

The fabulous animal scenes were woven after cartoons by Alexandre-François Desportes (1661-1743) dated circa 1719, the year he was received at the *Académie Royale de peinture*. A watercolour by Desportes in the Archives of the Manufacture de Sèvres (illustrated here) depicts the scene with two hounds and a deer, as represented on the central panel of the present lot.

The description in the *Registre d'Antin* listing works by Bertrand-François Dupont, entrepreneur or director of the manufactory between 1714 and 1720 [*ouvrages faits par le sieur Dupont en 1719 et 1720*] refers specifically to the order for the present screen:

'[...] il y a une terrasse surquoy sont possé deux tigre mangeans du ressun, et un berceau de vigne et un fond ciel audeus dusquel il y a deux peroquets bleux et roge sur fond jaune, entouré d'un fond pourpre ...'

'[...] représentant une terrasse sur lequell est posé deux lapins, un traïage de peché au naturel desus duquel il y a deux singes sur fond ciel enfermé par des cardons d'artichaux, au dessus il y a des bouquets de plumes blanches et bleu à fond couleur de paille, le tout entouré d'un fond pourpre...'

'[...] représentant une terrasse au bas, sur laquelle sont deux chiens dressé contre un cerfe qui est derrière un feuillage de chene, au desus est un ciel entouré d'un fond pourpre...'

'[...] dans le bas il y deux regnards qui sont dressé, un sec de vigne sur un fond ciel entouré d'un fond pourpre...'

'[...] représentant une terasse surquoy est possé trois cannes des indes et un traïage surquoy est attaché un rosier portant fleurs au naturelles et au desus un gros peroquets jaune et bleu et un autre oiseau qui est le soleil royalle sur un ciel enfermé d'un cardon d'artichaux, au dessus un fond jaune surquoy il y a un bouquet de plumes, ayant une aune cinq huit de hault sur une aune un huit de large...'

THE FOUR SUCCESSIVE WEAVINGS

The first two periods of weaving correspond to the years 1719 to 1722 (twenty four panels executed) and 1734 to 1739 (sixty eight panels). These were followed twenty-five years later by two further weavings: between 1766 and 1769 (probably twenty nine panels) and again 1774 and 1784 (twenty two panels).

Of the 143 panels recorded by Pierre Verlet, only 59 representing less than a total of ten folding screens are identifiable today. Other than those now at Waddesdon Manor, the Royal Palace in Stockholm, the

Mobilier National, the Louvre, The J. Paul Getty Museum and the Huntington Library, Verlet records only a further five panels in private hands, almost certainly describing those offered here.

According to Verlet, the variations (to the upper section) between the screen offered here and that at Waddesdon Manor indicate that the present screen would seem to correspond to a later version of the same model, one probably simplified by Pierre-Josse Perrot, the main designer at the Manufacture de la Savonnerie from 1725 to 1750, in one of his designs. The fact that some variations can also be found between the two screens in the Royal Palace in Stockholm, supplied respectively in 1747 and 1771, would further support this argument.

THE EXCLUSIVE USE OF SAVONNERIE PARAVENTS

Works executed at the Manufacture de la Savonnerie were destined almost exclusively for members of the Royal Family and the *princes de sang*. Folding screens such as the present lot were meant to protect from draughts and were placed in the ante rooms and dining rooms of the private apartments, rather than in the more public parade rooms.

These precious screens were also occasionally bestowed as diplomatic gifts to high ranking officials. In 1747, 1771 and 1784, examples of this model were presented as gifts to the Swedish Court, while in 1784 a further twelve panels were offered by Louis XVI to the Comte and Comtesse du Nord, under which name Paul, son of Catherine the Great and future Paul I of Russia (1754-1801), and his spouse Maria Feodorovna travelled during the journey they made to France, Holland, Switzerland and Germany from 1782.

Outside the Royal family and the diplomatic corps, very few examples were acquired privately. These include the six panels of this model supplied in 1750 to Madame de Pompadour (1721-1764) for the château de Bellevue, and the five panels of the same model delivered to the *maître des Requêtes* Baudouin de Guémadeuc in 1770 (see S.M. Bennett and C. Sargentson, *op.cit.*, p.300).

ALEXANDRE-FRANÇOIS DESPORTES (1661-1743)

Desportes trained with the Flemish artist, Nicasiaus Bernaerts (1620-1678), himself a former pupil of Frans Synders, who instilled in the young artist a fascination with still life subjects and realism. Desportes is recorded to have collaborated with Audran for the decoration of the château d'Anet (1696), near Dreux, originally built c.1547-52 by Henri II for his mistress Diane de Poitiers.

He was later summoned to the Polish court of King John III Sobieski and Queen Marie-Casimire Louise before returning to France upon the request of Louis XIV. In 1700 he received the first of many royal commissions which spanned over four decades until his death, and comprised projects for the decoration of the Ménagerie at Versailles, for the châteaux de Marly, Meudon, La Muette and the château de Chantilly.

From his *logement* in the Galeries of the Louvre, Desportes supplied numerous designs to the Manufacture des Gobelins (*Tenture des Nouvelles Indes circa 1740*) as well as to the Manufacture de la Savonnerie.

Upon his death in 1743, many of these works were inherited by his son, Claude-François (1695-1774) and later, in 1774, his nephew. Ten years later, many of these studies were acquired by Charles Claude Flahaut de La Billarderie, comte d'Angiviller (1730c1810) for the use by the Sèvres porcelain manufacturers.



LA SPHÈRE MOUVANTE DE M. CASTEL

THE PROPERTY OF A GENTLEMAN

~44

A LOUIS XV ORMOLU-MOUNTED KINGWOOD QUARTER-STRIKING AND MONTH-GOING ORRERY CLOCK WITH CALENDAR AND EQUATION OF TIME

DESIGNED BY AND MADE FOR JACQUES-THOMAS CASTEL, SECRÉTAIRE DU ROI. DATED 1763

CASE: the *bombé* case with quartered kingwood panels, all upper angles with fluted volutes with ormolu ribbon-tied swags between, the panels below with ormolu medallions depicting respectively the Four Seasons and garlanded with appropriate seasonal fruit and flowers (Spring with a garlanded naked girl, Summer with Ceres in a cornfield, Autumn with Bacchus on a barrel, Winter with an old man warming himself by a fire), two side panels detaching for interior access, the square plinth below with large ormolu winged putti to each angle, each seated on a cloud and holding attributes and personifying sciences relating to the clock (Astronomy with telescope, Geography with engraved globe and dividers, Horology with an hourglass, Geometry with book and dividers), the plinth with ormolu-framed panels (two glazed, two now veneered), resting on four ball and claw feet; the upper case for the mechanisms formed as an ormolu-mounted brass (formerly copper) drum, with quatrefoil and lattice decoration to the front and acanthus and *guilloché* with flowerheads to the sides, the sides also with convex glasses (one lacking) within ormolu stiff leaf frames, with vacant shield cartouches above, with ribbon-tied reeded ormolu frames around possibly later or altered brass bezels and convex glasses for dials to front and rear, the time dial with vacant scroll and cartouche mount above and the calendrical dial with inset silvered plaque inscribed '1779' to the cartouche and scroll mount; the orrery and its gearing above (see below), all the upper section within an octagonal gilt-metal framed glass cover formed of two sections, this in turn surmounted by a later ormolu dome (signed 'Blake' four times inside) topped by the original figure of Father Time with a scythe

TIME DIAL: replaced painted chapter ring showing hours and minutes and with skeletonised centre, engraved ormolu hands showing equation of time, the minute hands inscribed respectively 'SOLAR TIME' and 'MEAN TIME', blued steel seconds hand (all hands replaced), the centre of the dial showing the engraved ormolu annual calendar ring also with signs of the zodiac, the date indicated by a blued steel pointer

CALENDrical DIAL: replaced painted year calendar ring showing the months, their number of days, deity and the sign of the zodiac, an inner disc giving the days of the week, its centre with aperture for engraved and silvered moonphase on a blue-painted and starred background, engraved ormolu day of week hand, blued steel calendar hand

ORRERY: the orrery plinth with ormolu-framed glazed panels showing its gearing, the orrery above within an armillary sphere formed by the equinoctial ('CERCLES DES EQUINOXES'), solstitial ('CERCLE DES SOLITICES'), celestial equator ('CERCLE EQUATEUR') and ecliptic ('CERCLE ECLIPTIQUE') rings, this latter applied with a finely pierced and engraved annual ring showing the months of the year, and zodiacal calendar; the orrery with revolving orbital rings for the planets (Saturn, Jupiter, Mars, Venus and Mercury), all of painted ivory and mounted within individual rings (Saturn and Jupiter also with five and four satellites respectively), each ring inscribed with the planet's name and the duration of its orbit, the system centred by a gilt sun; the Earth ring carrying its own sub-assembly of gearing, the terrestrial globe itself silver and engraved with graduated equator, nine cities given, partial Australian coastline, this tilted on its axis within zodiac and date rings, a twenty-four hour time dial with blued steel pointer set above, orbited by a painted ivory moon which revolves and rises and falls to show respectively the phase and elevation of the moon

MOVEMENTS: the clock having two adorsed movements, the principal clock movement behind the time dial with rectangular plates joined by seven rear-pinned pillars, its back plate signed 'Castel Secrétaire/Du Roi/Paris/Année 1763', skeletonised front plate carrying the equation of time and motion work, weight-driven and with rope wind, deadbeat pinwheel escapement, the pendulum crutch with fine beat adjustment, the pendulum itself suspended on a knife-edge supported by a brass bracket mounted on a painted iron support, the pendulum signed on the knife-edge cage 'BAFFERT/A PARIS' with painted iron rod and substantial (replaced) brass bob with knurled and faceted rating nut, star-pierced countwheel for mean time hour and quarter strike on three nested bells above; the time side movement directly driving the orrery above and connected to the replaced (late 18th/early 19th Century?) independently-powered weight-driven calendrical movement behind the calendar dial; this with rectangular plates raised on four scroll legs and joined by four back-pinned pillars, the calendar work positioned on the front plate, actuated once a day via detent and countwheel tripped by a release pin; four replaced brass weights

94 in. [240 cm.] high, 25½ in. [64.5 cm.] square

£700,000-1,000,000

US\$1,100,000-1,500,000
€790,000-1,100,000

PROVENANCE:

Designed and made for Jacques-Thomas Castel, *Secrétaire du Roi*, completed circa 1763

His widow, Madame Castel, who offered it for sale, Paris, 1773

Monsieur Frapet, sold upon his death, Paris, 1796

Acquired by Monsieur Haas

With his daughter Mademoiselle Haas (1821), given to her as part of her dowry

Baron Mayer Amschel de Rothschild (1818-1874), Mentmore Towers, Buckinghamshire

His daughter, Hannah de Rothschild (1851-1890), wife of the 5th Earl of Rosebery (married 1878)

By descent to the 6th Earl of Rosebery (1882-1974), sold on behalf of his executors, Sotheby's house sale, Mentmore, 18-27 May 1977, lot 85

Sold Christie's London, from a family collection, 22 June 1989, lot 124, when acquired by the present owner's family.

LITERATURE:

Claude Herissant, Libraire-Imprimeur, *Description de la Nouvelle Sphere Mouvente De M. Castel, Secrétaire du Roi, Représentante le véritable fyftème du Monde*, Paris, 1767.

Mentmore, privately printed catalogue, 1884, Vol. I, pp. 7 & 22-23

M. Planchon, *L'Horloge, son Histoire*, Paris, 1898, p. 128 and fig. 53.

H.C. King and J.R. Millburn, *Geared to the Stars, the Evolution of Planetariums, Orreries, and Astronomical Clocks*, Toronto, 1978, p. 283.

J.D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, pp. 231-233.





The engraved silver Earth globe, which is orbited by a rising and falling moon

JACQUES-THOMAS CASTEL (1710-1772)

The details of Castel's life remain quite obscure, but he was commissioned *Ecuyer, Conseiller-secrétaire du Roi, Maison et Couronne de France, Audienier en la Chancellerie de Paris* on 28 August 1736 (Augarde, 1996, p. 231). He appears in the *Almanachs Royaux* from that year until 1774, two years after his death. Because of this position he was also *officier de la chancellerie du Palais* and accordingly enjoyed the same privileges as the *grands officiers de la Grande Chancellerie*. His first address is recorded as *rue neuve Saint Roch* and then from 1771 he is recorded at *rue neuve des Bons Enfants*. Augarde notes: 'Nothing in the interior decoration of his residence... sheds light on his personality: relatively comfortable rooms with very few books and, apart from two paintings representing views of Rome, no works of art worth mentioning'.

Castel was clearly a distinguished amateur scientist and inventor, a view confirmed by the great clockmaker Antide Janvier (1751-1835), who wrote that Castel spent considerable time and money constructing planetary machines and collecting curious objects (*Étrennes chronométriques pour l'an 1811, ou précis de ce qui concerne les tems, ses divisions, ses mesures, leur usages, etc.*, Paris, 1810, see King and Millburn, 1978). There were well established precedents for this type of collection, such as the famous cabinet of curiosities assembled by Joseph Bonnier de la Mosson (1702-1744) at his *hôtel* in the *rue Saint-Dominique* (*La Rue Saint-Dominique, Hôtels et Amateurs*, Musée Rodin, 1984, pp. 150-163). Augarde further notes Castel completed *circa* 1740 another clock, with seven dials and an ivory movement (referenced also in Castel's pamphlet of 1767). The description of this clock bears a close resemblance to item No. 614 of the Bonnier de la Mosson sale of 1745. Neither clock appears to have survived.

Castel must have regarded the *sphère mouvante* as his greatest achievement, however. His promotional pamphlet states: 'All the calculations of this sphere which M. Castel has worked on for more than fifteen years, & the precision with which it has been executed, having been done at his house & by him for the most part, give him the satisfaction of seeing daily the extreme accuracy with which it represents all the movements of the heavens. It is true that he has neither neglected nor spared anything to bring it to its greatest perfection' (pp. 13-14).

LA SPHÈRE MOUVANTE

The *sphère mouvante* or orrery is a mechanical device for portraying the relative motions of the sun, moon and Earth and sometimes, as in this instance, the planets. Among the first known examples was that of *circa* 1710 by George Graham (1673-1751). A subsequent machine made in 1716 by John Rowley came into the possession of Charles, 4th Earl of Orrery and subsequently the instrument was named (in English) in honour of its owner.

The orbital periods exhibited in the planetary system of Castel's clock are taken from J. Cassini, *Eléments d'Astronomie: tables astronomiques du Soleil, de la lune, des planètes, des étoiles fixes, et des satellites de Jupiter et de Saturne*, Paris, 1740. During the 18th Century a number of mechanical planetaria were devised and constructed, often by clockmakers. The eminent French horologist Ferdinand Berthoud (1729-1807) wrote in the very year that Castel's clock is dated, that while repeating and equation work were among the most clever complications incorporated into clocks, '*les plus belles machines que L'Horlogerie ait produit jusqu'ici, sont les sphères mouvantes et les planisphères*' (*Essai sur L'Horlogerie*, Paris, 1763, Vol. I, pp. xxxiii).

Greatly admired in its day as the ultimate creation of the clockmaker's art, the *sphère mouvante* was also a manifestation of the spirit of the Enlightenment. It must have given the 18th Century *savant* enormous pleasure to create a clockwork mechanism that could accurately mimic the motions of the Heavens, and in doing so bring to visible fruition the 16th and 17th Century revolution in astronomy brought about by Copernicus, Kepler, Galileo and Newton.

In this context Castel's clock is of great importance as a link in the evolution of these planetary machines from Pigeon (1706) and Passemant (1749) through to Janvier's constructions of the late 18th/early 19th Century.

CASTEL'S SPHÈRE MOUVANTE

It is apparent that Castel engaged a practitioner to make his clock. Salernier's engraving of the clock is captioned '*Exécutée sur les Dessins et Calculs de M.r Castel*'. A probable clue to the identity of the *mécénicien* concerned is in the signature 'Baffert/Paris' at the top of the pendulum. Little is known of Martin Baffert (for a brief biographical note see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, 1974, Vol. II, p. 851). Janvier, who also examined Castel's clock, analysed a planetary clock made by Jean-Mathieu Mabile and Martin Baffert for the Prince de Conti (see J.D. Augarde and J.N. Ronfort, *Antide Janvier, Mécanicien-astronome Horloger Ordinaire du Roi*, Paris, 1928, p. 23). He is known to have died after 1779 and to have been an *ouvrier-libre* at the *Enclos des Quinze-Vingts* in 1773, the year he declared bankruptcy. He used clock cases by Frémont and Jourdan (see Augarde, 1996, p. 271).

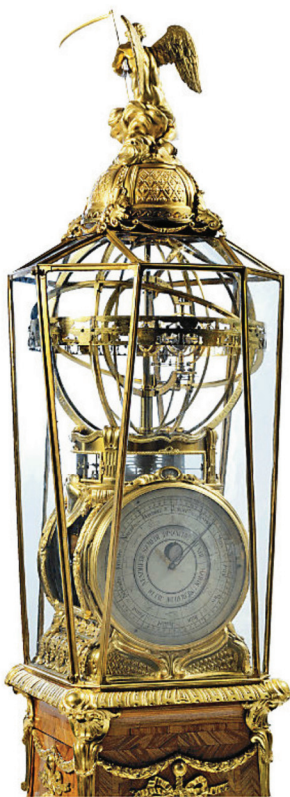
An account of the examination of Castel's clock in 1766 by Le Monnier (*Pensionnaire ordinaire de l'Académie Royale des Sciences* specialising in astronomy since 1735) and Le Roy (*adjoint de l'Académie Royale des Sciences en 1751 pour la Géométrie*) is unreserved in its praise for the accuracy and refinement of the clock but also for its ingenious simplicity, pronouncing it simpler in design yet more accurate than previous examples (presumably including Passemant's clock presented to Louis XV in 1750, which remains at Versailles).

Castel's own promotional pamphlet of the following year re-iterates the approval of the Academy: 'The Paris Royal Academy of Sciences has seemed so satisfied with it, that according to the report of Messrs. le Monnier and le Roy, Commissioners appointed by the Academy to examine this sphere, it recognised by its certificate of 5th August 1766 which is very detailed, that the calculations of this sphere are so accurate & so precise, that they do not differ from the sky by one degree in a thousand years, & that it is one of the simplest, best executed from the point of view of the wheelwork, & the best understood from the point of view of form, arrangement and distribution of all those parts, which has appeared up to the present' (op. cit., p. 14). The pamphlet concludes by inviting readers to view the clock. It is possible that Castel commissioned the clock as a speculative exercise with a view to sale.

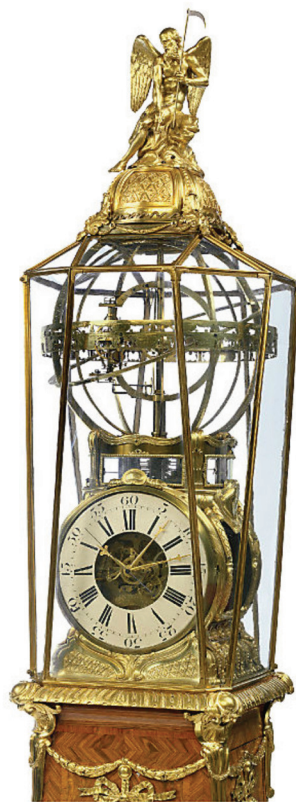
'LES PLUS BELLES MACHINES QUE L'HORLOGERIE AIT PRODUIT JUSQU'ICI,
SONT LES SPHÈRES MOUVANTES ET LES PLANISPHÈRES'

(Ferdinand Berthoud, 1763)





(the reverse of the clock, showing the calendrical dial)



(the front of the clock, showing the time dial)

THE CLOCK AFTER CASTEL

Castel died in 1772 and early in 1773 his widow advertised the clock for sale. The first advertisement gives notice of the viewing arrangements, which were long — every morning during March and for the first ten days of April. A second advertisement refers to a sale on 25 June 1773 which had been cancelled for some reason and announces that the sale will take place without fail on 6 July. What happened at the sale is not known but it seems that the clock did not sell. This is borne out by Saint-Aubin's comment on his sketch 'on veut 30000 en 1773', implying that price was not achieved. However, that figure does not tally with the 10,400 livres starting price mentioned in the second advertisement.

It is interesting to note that Saint-Aubin drew the clock with its protective cover on, unlike the Salernier engraving reproduced in Castel's pamphlet of 1767, which shows it uncovered. Le Monnier and Le Roy's report may have been requested after the unsuccessful sale as the facsimile of this is dated 17 August 1773.

In 1796 the clock appeared in a sale of the property of Monsieur Frapet, who had presumably acquired it from the Castel family and who was most likely a dealer. The sale notice reads: '*Affiches, annonces et avis divers du journal général de France du Jeudi 21 juillet 1796 Ventes de Meubles et Effets...après le décès du Citoyen Frapet, Rue Honoré no. 41 en face la Place Vendôme...plusieurs belles pendules à equation et à secondes, mouvement de Le Paute et Robin, autre magnifique pendule appelée La Sphère Mouvrante de feu le Citoyen Castel...*'

The next reference to Castel's clock appears in an exchange of letters between one Mademoiselle Haas and representatives of King Louis XVIII, to whom she was endeavouring to sell it. In her first letter of 23 July 1821 to His Excellency the Marquis de Lauriston, *Ministre de la Maison du Roi*, Mlle Haas states that she had received the clock as her dowry and requests the Minister to consider acquiring it for the King. She is prepared to receive payment in instalments. By 17 November 1821 Mlle Haas directly supplicates the King to consider the purchase of the clock, which she describes as having been in the *Cabinets* of Louis XV and Louis XVI ('*Après avoir été pendant longtemps l'ornement des cabinets de Louis XV et*

de Louis XVI...'). She further mentions that she has had the clock completely overhauled by Janvier and that she is prepared to receive any sum the King might offer.

Mlle Haas' strong indication that the clock was acquired for Versailles is not substantiated. Such a statement coming from someone who was not connected with Castel in any way would normally be treated with considerable circumspection — were it not for the fact that all the reports of the *Garde Meuble* seem to confirm that it was indeed at Versailles before the Revolution. Unfortunately they do not say where it was, how it came to be there or when. The Revolution had only taken place thirty-two years before and it cannot have been difficult for the *Garde Meuble* to check. The links in the *Garde Meuble* with the *ancien régime* were particularly strong because the *Intendant général du Garde meuble de la Couronne* since 1814 had been Arnaud Thierry de Ville d'Avray, the son of Thierry de Ville d'Avray (1732-1792) who had occupied the position from 1784 until the Revolution. He had re-organised the *Garde Meuble* after taking over from Fontanieu in 1784 and the many aspects of its operation had been preserved by Napoleon. Moreover Janvier, who had repaired the clock for Mlle Haas according to her letter to the King and who was consulted by the *Garde Meuble* over this matter, had been *horloger du Roi* to Louis XVI (from 1784) before being re-instated to the position under the Restoration.

The claim that it had stood in the *Cabinets* of Louis XV and Louis XVI is almost certainly an exaggeration — the sale in 1773 makes it extremely unlikely, as Louis XV died in 1774. The clock would certainly have appealed to Louis XVI, who was a well informed amateur in horological matters. An inventory of his rooms (*Inventaire estimatif des outils dépendant des Laboratoires de Capet*) drawn up on 22 Brumaire, Year II of the Republic, mentions a small clockmaker's workbench placed on two benches with seventeen drawers each, and different tools, including two small lathes and six clockmakers' engraving tools (see Augarde, 1996, p. 239). It is possible therefore that the King acquired the clock after 1773. However, it does not appear in the various inventories of clocks at Versailles and other Royal chateaux taken in 1749-1782, 1784, 1787, January and March

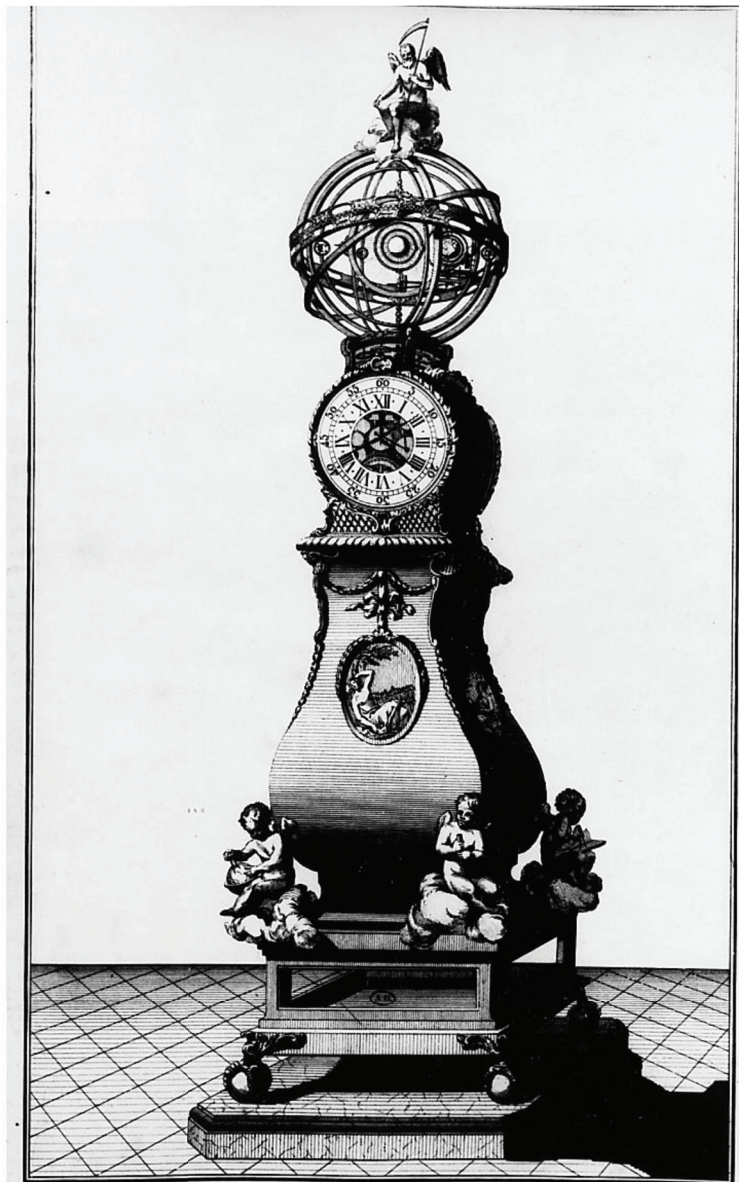
1788, 1789 and 1793, nor on the list of clocks belonging to Louis XVI in the care of Robin in 1793 (P. Verlet, *Les Bronzes Dorés Français du XVIII^e siècle*, 1986, pp. 459-465). One possibility is that the Monsieur Castel himself had the clock at Versailles during his lifetime if his position as *secrétaire du Roi* entitled him to an apartment or office there. Another is that it was seized during the Revolution and placed in store at Versailles, which was used as a warehouse for confiscated property until it was sold in one of the Revolutionary sales.

In 1796 the clock was sold from the estate of M. Frapet (see above) and apparently acquired by M. Haas. Janvier recalls seeing a 'machine' bearing Castel's name at the premises of M. Haering, *opticien de S.M. Le Roi de Wurtemberg, au Palais-Royal* [see King and Millburn, 1978, p. 283] but it is unclear whether this refers to the present clock.

After Mlle Haas' unsuccessful attempt to sell the clock it most probably came to England. The later dome supporting the figure of Father Time is signed 'Blake', most likely for Robert Blake of 8 Stephen Street, Tottenham Court Road, recorded as a cabinet maker and bouffe manufacturer between 1826-1839 (*Dictionary of English Furniture Makers 1660-1840*, 1986, p. 79). The mounts of the pair of Boulle commodes after the Trianon model in the Frick Collection, New York, are stamped by Blake. This dome is an invention rather than a replacement as it does not appear in Castel's description of the clock or in Salernier's engraving. Indeed, the pamphlet of 1767 suggests that the figure of Time was also glazed: 'The sphere, the clock & the planisphere are enclosed in a large frame of panes of glass in copper mouldings with golden threads of ormolu in three parts joined together so hermetically, that dust cannot penetrate anywhere; because it includes everything from the top of the pyramid on which it stands right up to the figure of Time which it also encloses' (p. 13). It seems likely that the glazed cover originally had a further glass cover over the Father Time figure and that this was broken at some point in the clock's history; although it is possible that an original glazed cover may have been taller, to cover the figure, it should be noted that on the Saint-Aubin sketch of 1773 Time is shown above the panels.



(the signature to the reverse of the time/strike movement, signed for Castel)



SPHÈRE MOUVANTE,
Suivant le véritable Système du Monde,
Exécutée sur les Dessins et Calculs de M.^r Castel, Secrétaire du Roy,
et approuvée de M.^{rs} de l'Académie Royale des Sciences de Paris, suivant leur Certificat, du 5^e Aoust 1766.

SPHÈRE MOUVANTE Suivant le véritable Système du Monde Exécutée sur les Dessins et Calculs de M.^r Castel, Secrétaire du Roy. Salernier's engraving of the clock from the 1767 pamphlet *DESCRIPTION DE LA NOUVELLE SPHÈRE MOUVANTE* DE M. CASTEL which comprehensively describes the clock. By kind permission of La Bibliothèque des Arts Décoratifs, Paris, Collection Maciet

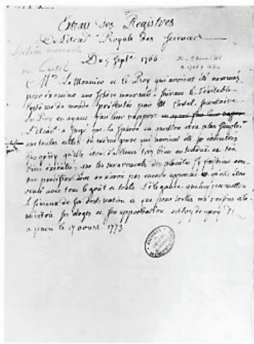


Fig. A

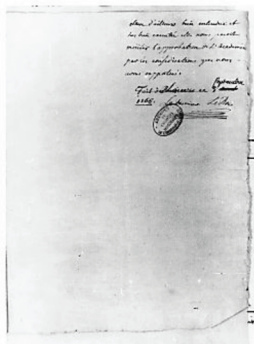


Fig. B



Fig. C



Fig. D

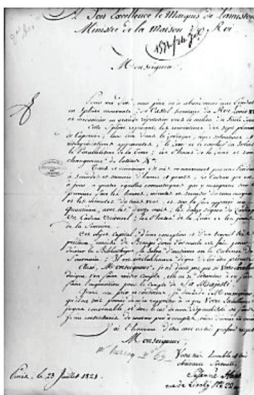


Fig. E

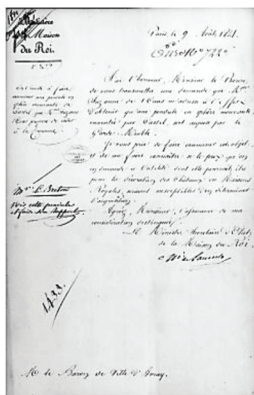


Fig. F

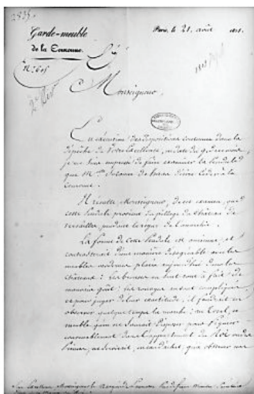


Fig. G

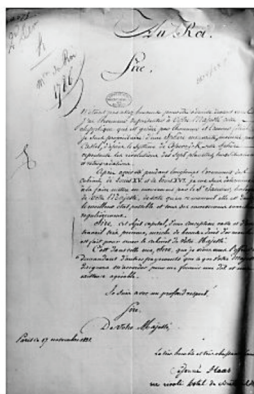


Fig. H



Sketch by Gabriel de Saint-Aubin (1724-1780), dated 1773, showing Castel's clock, included on a page of sketches of the actress Mlle Clairon. By kind permission of La Bibliothèque des Arts Décoratifs, Paris.

A SELECTION OF DOCUMENTS RELATING TO THE EARLY HISTORY OF THE CLOCK

(Figs. A & B.) AN ACCOUNT OF THE EXAMINATION OF THE CLOCK BY MESSIEURS LE MONNIER AND LE ROY OF THE ACADEMIE ROYALE DES SCIENCES (first and last pages of a facsimile dated 1773 of the original report dated firstly 5 August 1766, altered to 5 September 1766). Reproduced here by kind permission of Les Archives Nationales, Paris.

(Figs. C & D.) SPHERE MOUVANTE A VENDRE: advance notice of the sale of the clock in 1773, following the death of Monsieur Castel; and an announcement that the sale planned for 25 June 1773 has been rescheduled to 6 July 1773. Reproduced here by kind permission of Les Archives Nationales, Paris.

(Figs. E to H) Selection from a series of letters dated 1821 following Mlle Haas' offer to sell the clock to Louis XVIII. Reproduced here by kind permission of Les Archives Nationales, Paris.

(E) From Mlle Haas, rue de Rivoli, No. 22 to Son Excellence le Marquis de Lauriston, Ministre de la Maison du Roi, 23 July 1821. An initial letter stating that Mlle Haas received the clock as her dowry and requesting the Minister to consider acquiring it for the King.

(F) From le Marquis de Lauriston at le Ministère de la Maison du Roi, to le Baron de Ville d'Avray, Garde Meuble de la Couronne, 9 August 1821. A request for the Baron to examine the clock and report on its price and its suitability for the decoration of the royal chateaux and houses.

(G) From Baron de Ville d'Avray to the Marquis de Lauriston, 21 August 1821. Informing the Minister that the clock is not suitable for the King because its old fashioned style is not appropriate for the new furniture of the Royal chateaux. This letter confirms that the clock was at Versailles: 'Il résulte, Monseigneur, de cet examen, que cette Pendule provient du pillage du château de Versailles pendant le règne de l'anarchie.'

(H) From Mlle Haas to the King, 17 November 1821. A supplicatory letter asking him to consider buying the clock. She describes the clock as having been in the Cabinets of Louis XV and Louis XVI: 'Après avoir été pendant longtemps l'ornement de cabinets de Louis XV et de Louis XVI'. She says that she has had the clock completely overhauled by Janvier and is prepared to receive any sum that the King may care to offer.

'L'ACADE A JUGÉ QUE LA SPHÈRE EN QUESTION ÉTOIT PLUS SIMPLE QUE TOUTES CELLE DU MEME GENRE QUI AVAIENT ÉTÉ EXÉCUTÉES JUSQU'ICY QU'ELLE ÉTOIT D'AILLEURS TRÈS BIEN ENTENDUE ET TRÈS BIEN EXÉCUTÉE...'

(from Le Monnier and Le Roy's report to the Royal Academy of Science, 1766)

THE CLOCK CASE

Castel's clock — described by him as a 'Pyramide' — differs greatly from the Caffieri-cased ormolu clock presented by Passemant to Louis XV a dozen or so years earlier. That clock, raised on scroll legs, has the pendulum swinging unenclosed below. Castel's clock is housed in a richly sculpted emblematical case in the French neoclassical or 'Grecian' style. The overall design shows the influence of the monumental classicism of Louis XIV furniture, which was of such interest to admirers of *le goût grec*. The superb and richly gilded mounts were designed with a complex iconography which both complements and serves to unify the case. The oval plaques to the sides are conceived as ancient triumphal *bas-reliefs* and represent the four seasons of the year. The cloud-supported cherubs to the corners of the case are the scientific brethren of the playing boys of antiquity. They personify the *quadrivium* group of the Liberal Arts, with horology taking the place of Music. The eagle claw feet, representative of Zeus, father of the gods, emerge from Roman acanthus and hold spheres. Interestingly, the Salemier engraving of 1767 shows all four sides of the plinth glazed, suggesting two may have been later veneered.





The Grand Hall at Mentmore with Castel's clock in central position. From the privately printed catalogue of 1884

BARON MAYER AMSCHEL DE ROTHSCHILD AND CASTEL'S CLOCK

It is not recorded when or how Baron Mayer Amschel de Rothschild (1818-1874) acquired the clock, but he was forming his collection much earlier than most members of his family. Sir Joseph Paxton began building Mentmore for him in 1853 and he died in 1874. His daughter Hannah (1851-1890) inherited and in a privately printed catalogue of the collections of Mentmore of 1884 it is shown in the middle of the Grand Hall. It remained in this position until the dispersal of the contents of the house by the executors of the 6th Earl of Rosebery in 1977.



THE EVOLUTION OF A WORK OF ART: ALTERATIONS TO THE CLOCK AFTER THE DEATH OF CASTEL:

It is clear that Castel's clock, not unusually for a mechanical object which has passed through the hands of several owners and their technicians, has undergone alterations since originally conceived and described by him. The dome under Father Time is an addition and the panels to the foot of the plinth have been partially altered, as described above. The dials have also been replaced. As two of the ormolu hands on the time dial have English inscriptions it seems probable that the dials were replaced at the same time as the hands, probably in England. The time dial is certainly in keeping with the appearance of the dial in the engraving of the clock in Castel's pamphlet. However, the original dial was made of glass: 'The dial of this clock, which is about 11 inches in diameter, is a convex piece of glass, behind which the hours & the minutes have been painted on white background which imitates the finest enamel: the centre of this glass, which is not painted, allows one to see the whole wheelworks & mechanics, of the movement...' (1767, pp. 8-10). The rear planisphere dial has been simplified also. It is still centred by a moon and shows the months, the days of the month and the days of the week. However, it no longer indicates, as described by Castel 'The rising and setting of the Sun...[and] a universal dial, which marks the hours of mean time in the principal places of the earth' (p. 10), nor does it show a perpetual calendar. Interestingly, above this dial there is a small cartouche plaque engraved '1779' (in the Mentmore sale catalogue this was incorrectly given as the clock's date); it is possible therefore that some significant alteration took place at that time, although the replaced dial itself certainly post-dates 1779. The calendrical movement, although also not the mechanism described by Castel and therefore a replacement, certainly pre-dates its replaced dial; its design suggests a date of late 18th Century or early 19th Century. It may date to 1779 but it may also be a product of Janvier's workshop; it is known from Mlle Haas' correspondence that the great astronomical clockmaker had possession of Castel's clock prior to 1821. The replaced dials appear to date from later in the 19th Century. In Castel's original description he writes: 'All the wheelworks both of the clock & of the planisphere are enclosed in cages of polished copper, enclosed likewise by convex panes of glass' (p. 10). At some point in the clock's history, probably in the early 19th century in Janvier's workshop but possibly earlier, this copper framing (which would have been fragile and therefore vulnerable) was replaced by brass.



Spring



Summer



Autumn



Winter

(details of the four seasonal medallions)

A TABLE FROM THE PETIT TRIANON



Marie Antoinette (painted porcelain plaque after Vigrée Le Brun)

THE PROPERTY OF A GENTLEMAN

45

A ROYAL LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE A ECRIRE

BY JEAN-HENRI RIESENER, DELIVERED TO THE PETIT TRIANON 6
AUGUST 1777 FOR USE BY LOUIS XVI AND SUBSEQUENT USE BY
MARIE-ANTOINETTE

The rectangular grey mottled white marble top with three-quarter
pierced gallery above a panelled frieze fitted to the front with a leather-
lined writing slide and an ink well drawer, to the left a further drawer,
above square tapering panelled legs joined by a rectangular platform
with a pierced gallery and terminating in brass caps with horn casters,
branded with the circular mark of the *Garde-Meuble de la Reine*,
stencilled to the underside with a crowned 'C.R.', inscribed 'du No 17 / I.'
and partially obliterated inscription 'N^o 2809', the undertier and small
inkwell drawer possibly added (see below)
31 in. (78.5 cm.) high; 25½ in. (65 cm.) wide; 19¼ in. (49 cm.) deep

£70,000-100,000

US\$110,000-150,000

€79,000-110,000

PROVENANCE:

Supplied on 6 August 1777 to Louis XVI at the Petit Trianon, Versailles by
Jean-Henri Riesener.

Succession de Madame R. de Lorraine, Sotheby's, Monaco, 23 June
1985, lot 770 where acquired by the present owner.



	<div data-bbox="1125 148 1173 175" data-label="Page-Header">221</div> <div data-bbox="487 157 977 265" data-label="Text">Du 6 Aoust 1777.</div> <div data-bbox="193 256 1209 448" data-label="Text"> Riesener Livré par le S. Riesener Pour servir au Roy au Chateau de Trianon. </div>
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2909.	<p>Une Table volante à écrire de bois d'acajou, couverte de marbre blanc veiné entourée d'une balustrade en bois par-dessus une tablette à coulisse couverte de maroquin noir: un tiroir à droite avec coulisse garni d'encre, poudrier de cuivre argenté à gauche un autre tiroir fermant à clef avec entrées de serrures amovibles, boutons à Chapiteaux de bronze doré d'or moult longue de 2. pieds six 18. pouces de profondeur et 17. pouces de haut.</p>	C. de la
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The 1777 entry in the Journal du Garde-Meuble Royal

THE KING'S COMMISSION

This elegant little writing-table bears several inventory brands and numbers documenting its regal provenance. While part of the most prominent painted inventory numbering has been painted over, the first as well as the last two digits of the four-digit number remain clearly legible and can be identified as '2' and '09'. On stylistic grounds the table can be dated to circa 1775-1780, allowing a search of the *Journal du Garde-Meuble Royal*. The journal entry for '2209' lists a delivery in 1764 - clearly too early to have included this table - while the entry numbered '2909' for 6 August 1777 lists a delivery of furniture by Riesener 'pour servir au Roi au château de Trianon' and includes a table clearly identifiable as that offered here [Arch. Nat. 01 3319].

MARIE-ANTOINETTE'S TABLE-A-ECRIRE

The 1777 description is fairly accurate and it is intriguing to note that it does not mention the solid mahogany under tier joining and re-enforcing the four legs. It is possible that the *table-à-écrire* was indeed conceived and delivered without the lower tier, which might have been added soon after, possibly at a time when the table was moved from one apartment to another, somewhere in the years between 1777 and 1789, as evidenced by the circular brand of the *Garde-Meuble de la Reine* which is applied to the under tier. The latter brand indicates that the present table would have been transferred from the *appartements* of the King - to whom it was originally supplied in 1777 - to those of Marie-Antoinette with a view to serve a very specific purpose.

With fashions changing furniture was moved between the apartments and it is conceivable that the under tier was added when the table went into restoration at such a moment. The small inkwell drawer next to the slide appears to have different linings than the larger drawer to the side of the table and this too might be the work of such an early restoration, thereby supporting the theory that the present table would have been tailored under the direction of the Queen to serve a very specific purpose.

Several other - all exceptionally sumptuous - pieces are listed as having been delivered by Riesener to the Petit Trianon on 6 August 1777, the day this



(details of inventory brand and numbering)



The Petit Trianon

table-à-écrire was delivered. These include a *secrétaire-à-abattant* delivered for the Cabinet du Roi, with fall-front centred by a portrait medallion allegorical of Silence, with *numéro d'inventaire* 2904, now at Waddesdon Manor (ill. G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, vol. I, Fribourg, 1974, no. 69, pp. 348-57), a bureau plat commissioned by Marie-Antoinette for the cabinet du Roi at the Petit Trianon (*numéro d'inventaire* 2905), now in the J. Paul Getty Museum, Malibu (ill. G. Wilson and C. Hess, *Summary catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, 2001, p.73, no.73) and a *table-à-écrire* by Riesener (*numéro d'inventaire* 2907), now at Waddesdon Manor and ill. *op.cit.*, vol. II, n.103, p.505.

It is important to note however that foremost *ébénistes* such as Riesener and *menuisiers* such as Georges Jacob are also recorded to have delivered a significant number of pieces to the *Couronne* for day-to-day use in addition to the *moblier d'apparat* for which they are perhaps most chiefly remembered. As P. Kjellberg points out, the entirety of Riesener's production is characterised by a rigorous *finition*, perfectly balanced proportions and perhaps more importantly an outstanding quality of execution. Such is the case not only for the most prestigious furniture he supplied to the Crown but also the less elaborate pieces he produced for the *appartements secondaires* of the Royal couple and princes, and for his private *clientèle*.

RIESENER, ÉBÉNISTE FAVORI DE LA REINE

Of German origin, Jean-Henri Riesener (1734-1806) entered the atelier of Jean-François Oeben and became his successor after marrying Oeben's widow, *née* Van der Cruse, and taking over the workshop of the *ébéniste du roi* at the Arsenal, *maître* in 1768, Riesener became *ébéniste ordinaire du Mobilier de la Couronne* in 1774, and between 1774 and 1784 supplied the Court with furniture worth more than a million *livres*, excluding deliveries to the private *Gardes-Meubles* of Marie-Antoinette, the Comte de Provence, the Comte d'Artois, Mesdames and the other princes. Rieseners' supremacy was ultimately only halted by a combination of the arrival of Thierry de Ville d'Avray as *Directeur du Garde-Meuble* in 1784 and the rising success of David Roentgen.



A TABLE FROM THE PALAIS DES TUILERIES

THE PROPERTY OF A GENTLEMAN

46

A ROYAL LOUIS XVI GILTWOOD CONSOLE TABLE
CIRCA 1780, ATTRIBUTED TO GEORGES JACOB

The demilune moulded verde antico marble top above a frieze carved with acanthus leaf-tips and beading, on four tapering legs headed by ionic capital and spirally-carved with grapevines, joined by shaped pierced stretchers carved with Vitruvian scrolls and centered by a platform supporting a twin-handled urn draped with grapevine swags, branded with three *fleurs-de-lys*, stamped 'PALAIS DES TUILERIES' and with a label inscribed 'PALAIS DES TUILERIES/GM/ANTI CHAMBRE', possibly lacking an apron element beneath centre of frieze
36¼ in. (92 cm.) high, 69 in. (175 cm.) wide, 22½ in. (57.5 cm.) deep

£200,000-300,000

US\$310,000-450,000
€230,000-340,000

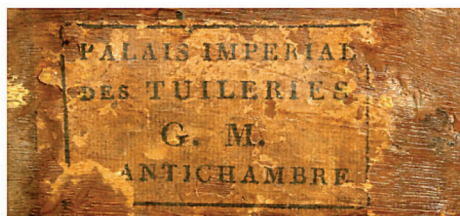
PROVENANCE:

The Palais des Tuileries.

Alfred Sussman, sold Galerie Georges Petit Paris, 18-19 May 1922, lot 129.

with Maurice Segoura, Paris, until sold

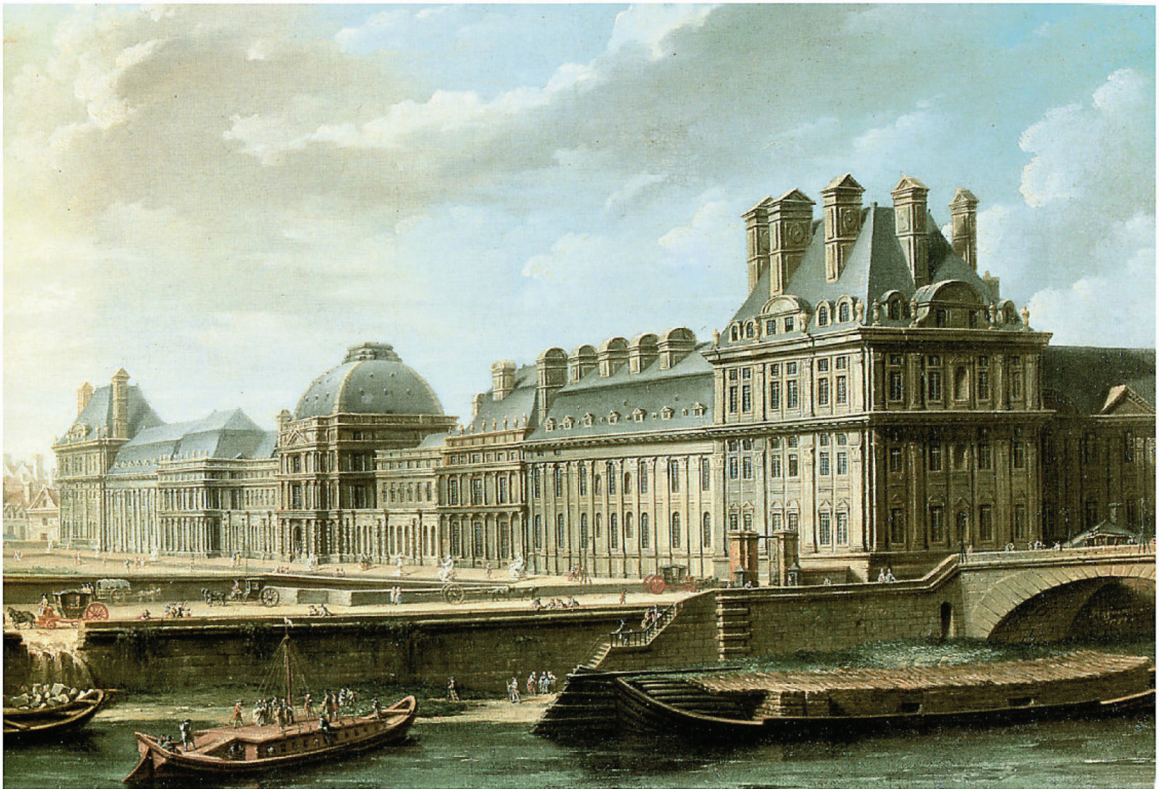
'Segoura', Christie's New York, 19 October 2006, lot 150, where acquired by the present owner.



(detail of inventory brands and marks)







The Palais des Tuileries by Nicolas Raguenet, Musée de la Ville de Paris, The Bridgeman Art Library

The *marque au feu* 'TH' accompanied by three *fleur-de-lys* within an oval was that employed at the Palais des Tuileries following the Restoration of the Bourbon monarchy, identifying the console table as having been inventoried at the Tuileries in the 19th century. In the absence of inventory numbers or an inventory brand used at the Tuileries during the reign of Louis XVI, it is impossible to determine the specifics of the original commission for this console.

MARIE-ANTOINETTE'S APARTMENT IN THE TUILERIES

In 1784, Marie-Antoinette wished to have an apartment in Paris and the Château des Tuileries was a natural choice. Almost abandoned after Louis XV, it had been occupied for more than 60 years by Court pensioners. To accommodate her the apartment of the marquise de Groslier were vacated and the succession of rooms - which had undergone various changes and divisions through the years - were restored to their original layout.

On Marie-Antoinette's specific request a small *appartement* was created in the *entresol* above her main apartment, situated near the pavillon de Flore, on the river Seine. The favorite craftsmen of the Queen were chosen to furnish the rooms: Georges Jacob, Boulard and Foliot as *menuisiers* and the *ébéniste* Riesener for the case furniture.

The furnishings were supplemented by orders from the *Garde-Meuble* as well as existing pieces brought from other Royal palaces. By 1790 Louis XVI too had taken residence at the Tuileries and both began ordering suitable permanent furnishings more in keeping with the palace's new role. For a further discussion of the Tuileries during this period see M. Battestin, 'La

famille royale aux Tuileries et l'installation de mobilier, De Paris', Versailles, Exhibition Catalogue, Paris, 1989, pp. 65-69.

Napoleon moved to the Tuileries in 1800 and made it his principal residence, as did all of France's subsequent rulers until it was destroyed by fire in 1870. Napoleon refurbished it in typically opulent style, employing the court architects Percier and Fontaine, although much of the Louis XVI furniture remained there into the Restoration period.

ATTRIBUTION OF THE CONSOLE

This expertly and crisply carved console is likely the work of one of the foremost *menuisiers* of the period, Georges Jacob (*maître* in 1765), who, together with Jean-Baptiste Sené, dominated the production of carved furniture and *menuiserie* in Paris during the last years of the *ancien régime*. Their principal clients were the King and the Queen and from 1785-1791 they provided seat furniture, beds, consoles, folding stools, footstools and screens for Fontainebleau, the Tuileries, Versailles and particularly Saint-Cloud.

A pair of Louis XVI console tables from the Palais des Tuileries, first recorded there in 1807, and probably originally moved there in 1790-2, was sold from the Wildenstein Collection, Christie's, London, 14 December 2005, lot 72 (£254,500 inc. premium). The Wildenstein pair is identical to a further pair sold from the collection of the 5th Duke of Sutherland from Stafford House in 1913. Interestingly Lord Gower, later 1st Duke of Sutherland, was Ambassador to France between 1790-92, and is known at this time to have acquired pieces of Royal provenance from the Château de Saint Cloud.



THE PROPERTY OF A GENTLEMAN

*47

A MATCHED PAIR OF LOUIS XVI ORMOLU-MOUNTED
TULIPWOOD AND MARQUETRY COMMODES

CIRCA 1770, ONE BY CHARLES TOPINO, THE OTHER ATTRIBUTED TO
CHARLES TOPINO

Each with demilune *bleu turquin* marble top above a guilloché-mounted
frieze with central drawer and two further long drawers inlaid *sans traverse*
with floral marquetry, flanked to each side by a door decorated with
floral bouquets, the chutes mounted with ribbon-tied trailing foliage on
tapering faux-fluted legs, one commode stamped 'C. TOPINO' and 'JME', slight
variations to marquetry and mounts, with stencilled number '50607X', each
with a paper label typed 'FRENCH AND COMPANY/ 210 E. 57TH ST. N.Y.C. 22', one
marble top later, apron mount of stamped commode re-cast after the Louis
XVI mount of the other commode

34 in. (88 cm.) high; 56 in. (142.5 cm.) wide; 20 in. (52 cm.) deep (2)

£200,000-300,000

US\$310,000-450,000

€230,000-340,000

PROVENANCE:

Miss Alice de Rothschild, sold Christie's, London, 23 November 1922, lot 116
(commode stamped Topino).

Fred Stettenheim.

with French and Company, New York, April 1951.

Mrs Enid A. Haupt, New York.

Arts of France, Christie's, New York, 23 October 1998, lot 166, where
acquired by the present owner.

LITERATURE:

C. Packer, *Paris Furniture by the Master Ébénistes*, Newport, 1956, fig. 64
(one of the commodes).

A. Lewis, *Albert Hadley - The Story of America's Preeminent Interior Designer*,
New York, 2004, p. 186 (illustrated in the collection of Mrs. Enid A. Haupt).









The two commodes shown *in situ* at Mrs Enid Haupt's apartment
 ©The Estate of Karen Radkai

Charles Topino, *mâitre* in 1773

One of the commodes was in the collection of Miss Alice de Rothschild, almost certainly at Waddesdon Manor, and was sold by her at Christie's London, 23 November 1922, lot 116. Alice de Rothschild (1847-1922) was the daughter of Baron Anselm Solomon (1803-1874) and Charlotte Bettina de Rothschild (1805-1886) and contributed to the creation of the fabulous collection assembled by her brother Ferdinand James (1839-1898) at Waddesdon. Upon her death in 1922 Waddesdon Manor was left to her first cousin Edmond (1845-1934), and his son offered the building and its celebrated collections to the National Trust.

It is not clear when the Rothschild commode was joined by its near pair; however, by the mid 20th century they are recorded together in New York, first with the dealers French and Company, and then, as shown in the photograph reproduced here, in the collection of the publisher and philanthropist Mrs. Enid A. Haupt (1906-2005).

Related commodes by Topino of this distinct demi-lune shape though with slight variations in marquetry and mounts have appeared at auction. A pair from the collection of Mr. Mortimer Schiff was sold at Christie's London, 22 June 1938, lot 62, while a pair formerly in the collection of the 6th Earl of Rosebery sold at Sotheby's, Mentmore Towers, 19 May 1977, lot 467, and subsequently Sotheby's New York, 19 November 1993, lot 63 and again 22 May 1997, lot 245. A matched pair, almost identical

in proportions as well as treatment of marquetry and mounts to one of the commodes offered here, formerly in the collection of Miss Broadway, was sold at Christie's London, 3 July 1986, lot 126. It is also illustrated in P. Kjellberg, *Le Mobilier Français du XVIII Siècle*, 1989, p. 845. Another matched pair sold more recently at Christie's Paris, 13 December 2006, lot 298 (Euro 314,000).





THE ROYAL JEWEL HOUSE

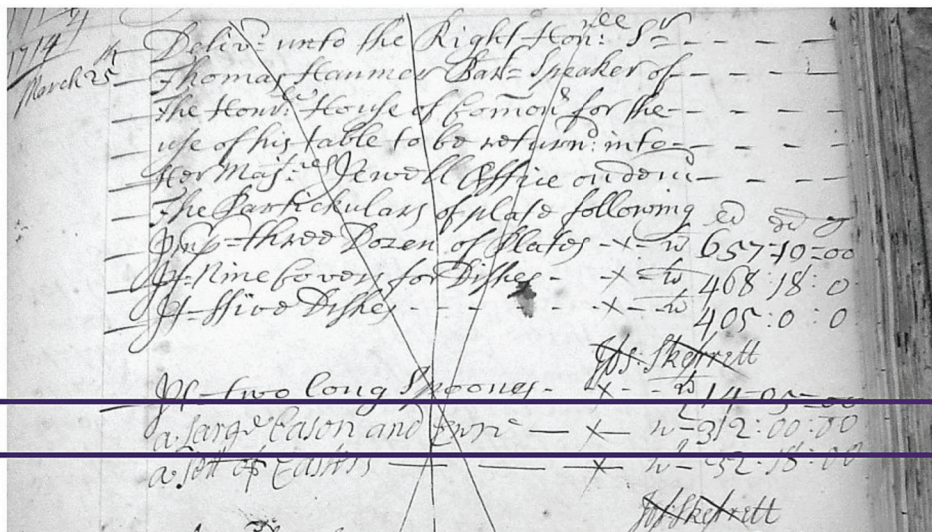


The Jewel House in the first half of the 18th century, under the Master of the Jewel House, was the place of safe keeping for the crown jewels, including the regalia used at the coronation and the Royal plate. It also provided silver for use in the Royal palaces and issued plate, either as gifts in the case of christening cups and race cups or as 'Indenture Plate', to ambassadors and officers of state. The indenture plate was intended to be returned on demand, usually at the end of the tenure of the office or role. In study of the Jewel House records made by James Lomax published in *The Silver Society Journal* 'Royalty and Silver: The Role of the Jewel House in the Eighteenth Century', vol. 11, 1999, pp. 133-139, Lomax estimated that the Jewel House cost between £4,000 and £8,000 per annum to run. The meticulous ledgers kept by the Jewel House staff enable such a study and record the individual grants of plate and their cost. The five officers of the Jewel House, the master, two yeoman, a clerk and the groom kept these detailed accounts of the issuing of plate to members and employees of the Royal household. The also supervised the repairs and cleaning of the existing plate. The Master of the Jewel House when Speaker Hanmer and Baron Bingley were issued with their plate (see lots 48 and 49) was the Hon. James Brudenell (d.1746). Lomax notes that Brudenell was related to the great francophile John, 2nd Duke of Montagu (d.1749) through his nephew and that it was perhaps this connection that accounts for the very French taste of much of the Jewel House's output. Moreover many of the goldsmiths employed by the Jewel House, such as Lewis Mettayer, the maker of lots 48 and 49, were Huguenots.

As mentioned above much of the records of the Jewel House relate to the mundane use of plate in the Royal households, the jugs and bowls issued to the milkwoman, the cutlery and plates issued to the pantry. There are also the rarer entries for silver trumpets for the king's trumpeters, badges for the King's waterman, and numerous circular seal boxes to encase the 'Broad Seal' or Great Seal attached to documents of State. There are also records for inkstands for clerks and royal christening presents to the king's godchildren, as discussed in lot 50. However, the longest entries and therefore not surprisingly the most costly expenses were the grants of 'Indenture Plate' to senior civil servants, the officers of state and the king's ambassadors. The normal allowance of plate was 1,000 ounces, however Speakers, such as Speaker Hanmer, (lot 48) were entitled to 5,000 ounces and ambassadors, such as Lord Bingley and Horace Walpole (lot 49) received the largest grant of 5,893 ounces of white plate and 1,066 ounces of gilt plate, plate meaning wrought silver or silver vessels. These grants or warrants were recorded in a series of Warrant Books.

Even though the grants of 'Indenture Plate' were intended to be returned once the tenure of office of the official had come to an end or once the embassy was completed. In practice this was rarely the case. By the early 18th century the expectation was that the official or ambassador would be awarded the plate in recognition of their work. In some instances the plate was purposely withheld to highlight a disagreement with the crown - long and costly litigation could ensue. If the plate was to be given to the holder and the requirement to return the plate to the Jewel House cancelled, it would be discharged by order of the Privy Seal and recorded in the same series of warrant books. The discharge relating to Speaker Hanmer's plate reads in part 'We are graciously pleased in Consideration of the good and acceptable Service performed unto us by the said Sr Thomas Hanmer to bestow on him the said plate and to discharge him from the same.' It is interesting that lot 49, the pair of wine coolers or ice pails were returned to the Jewel House and were reissued to a subsequent ambassador. They were original granted to Lord Bingley for his embassy to Spain in 1713 but he never left England. He returned 4,718 ounces of white plate and 704 ounces of gilt plate on the 2 November 1716 from the original grant of 5,625 ounces of white plate and 1,289 ounces of gilt plate. The silver and silver-gilt which he had retained were discharged by order of the Privy Seal on 12 July 1726. A magnificent pair of silver-gilt cups, covers and stands, also from the Bingley ambassadorial grant of plate, were similarly returned and remained in the Jewel House until 1837 when they were removed together with considerable quantities of Royal plate by the Duke of Cumberland on his accession to the throne of Hanover. There were sold by the Hanoverian royal family in 1923 and are now in the collection of the Victoria and Albert Museum.

SPEAKER HANMER'S SIDEBOARD-DISH



Extract from the record of Speaker Hanmer's plate in the Jewel House Delivery Book
Courtesy of the National Archives UK

PROPERTY FROM COWDRAY PARK SOLD ON THE INSTRUCTION OF
THE VISCOUNT COWDRAY AND HIS TRUSTEES

48

A QUEEN ANNE SILVER SIDEBOARD-DISH OR BASIN

MARK OF LEWIS METTAYER, LONDON, 1713

Shaped circular, the broad border applied with lambrequins and stylised strapwork on a matted ground, the centre engraved with the Royal arms, marked near rim, further engraved underneath with a scratchweight '236=8'

27 in. (68.5 cm.) diam.

235 oz. (7,318 gr.)

The Royal arms are those of Queen Anne (r. 1702-1714).

£150,000-250,000

US\$230,000-380,000

€170,000-280,000

PROVENANCE:

Granted by the Royal Warrant of Queen Anne to Speaker Sir Thomas Hanmer (1677-1746) on 24 February 1713.

Delivered by Lewis Mettayer to the Royal Jewel House in 1714 before 25 March.

Collected from the Royal Jewel House and signed for on behalf of Sir Thomas Hanmer by Joseph Skerrett on 25 March 1714

Discharged to Sir Thomas Hanmer by order of the Privy Seal on 20 December 1714

Sir Thomas Hanmer 4th Bt. (1677-1746), Speaker of the House of Commons, and then by descent to his nephew

The Rev. Sir William Bunbury, 5th Bt. (d. 1763) and then by descent to

Sir Henry Charles John Bunbury, 10th Bt. (1855-1930)

Sir Henry Bunbury, Bart, of Barton Hall Bury St. Edmunds and The Manor House, Mildenhall, Suffolk; Christie's, London, 5 July

1907, lot 47 (£967 to Crichton)

Annie, Dowager Viscountess Cowdray (d. 1932) by 1929, and then by descent.

EXHIBITED:

London, 25 Park Lane, *A Loan Exhibition of Old English Plate*, 1929, no. 343.

Toronto, The Royal Ontario Museum, *English Silver Seven Centuries of English Domestic Silver*, 1958, no. F.17.

LITERATURE:

The Jewel House Royal Warrant Book, 1710-1731, Public Record Office Mss. LC5/109, folio 73, the grant of plate by Royal Warrant.

The Jewel House Book of Accounts and Receipts, 1702-1728, Public Record Office Mss. LC9/47, folio 225, the receipt of the basin.

The Jewel House Delivery Book, 1698-1731/2, Public Record Office Mss. LC9/44, folio 185, the collection of the basin from the Jewel House.

The Jewel House Royal Warrant Book, 1710-1731, Public Record Office Mss. LC5/109, folio 421, the discharge of grant of plate by Privy Seal to Sir Thomas Hanmer.

A Loan Exhibition of Old English Plate, London, 1929, no. 343, pl. XLVII.





Sir Thomas Hanmer, 4th Bt.
Courtesy of The National Portrait Gallery, London

SIR THOMAS HANMER (1677-1746)

Thomas Hanmer was born into a North Welsh family with estates in Flintshire. The baronetcy, which he inherited on the death of his half-uncle in 1701, had been created for his great-grandfather, M.P. for Flint, in 1620. He was also heir to the estates of his maternal grandfather Sir Henry North 1st Bt, of Mildenhall, Suffolk. He started his education at Bury St. Edmunds Grammar School, and progressed to Westminster School and then Christ Church, Oxford, where he acquired the skills of oratory that were to serve him well in years to come.

Hanmer was known throughout his life for his fastidious nature and always wearing white gloves which, according to his entry in the *Dictionary of National Biography*, even extended to his marital bed. His supposedly unconsummated marriage took place in 1698 to Isabella, Dowager Duchess of Grafton and Countess of Arlington in her own right (1667/8-1723). Isabella was ten years older than Hanmer and said to be in her nature the opposite of her refined and mannered husband.

Hanmer's early political career began under the patronage of his wife's family when he stood for the Norfolk seat of Thetford in 1701. The death of his uncle also opened up the Flint seat to him and he stood for both in the next ten years. His politics were strongly Tory and it is not surprising that he supported his tory colleague William Bromley's nomination as speaker in 1710. He succeeded Bromley as Speaker in 1714 but only held the post 1715. Although he was a supporter of the Hanoverian succession and on good terms with the Prince of Wales he did not feel able to serve under the Whig ministry brought in by King George I. Hanmer was celebrated for his impartiality as speaker but ridiculed by Pope, amongst others, for his literary aspirations with which he occupied himself during his long retirement from politics. His edition of Shakespeare, which he published himself, is regarded as perhaps the least admired of the 18th century. Even though he remarried after the death of his first wife his second marriage in 1725 to Elizabeth Folkes (d.1725) failed to produce an heir. His title became extinct and his family estates and chattels were divided between the family of his sister and a Hanmer cousin.



Queen Anne

LEWIS METTAYER (D.1740)

Mettayer was the son of Samuel Mettayer, the Huguenot minister of La Patente Church, Crispin Street, Spitalfields. The family originated from the Ile de Ré and appear in the Denization list of 1687. He was apprenticed to fellow Huguenot and silversmith David Willaume in 1693. Willaume was his brother-in-law having married Mettayer's sister Mary. He became free in 1700 when he entered his first mark as a large worker. He produced a number of works for the Royal Jewel House including lot 48. Other pieces are a cup and cover, an inkstand or standish and a pair of candlesticks, all of 1710, issued to Speaker Bromley and now in the collection of the Victoria and Albert Museum. The Untermeyer Collection, The Metropolitan Museum, New York, includes a set of three casters of 1714, a set of silver-gilt strawberry dishes and a set of silver-gilt fan-shaped dessert dishes, all 1714 and made for the Royal Jewel House. From the same collection is a sideboard dish of 1717 probably issued to Joseph Addison as Secretary of State. A similar sideboard dish accompanied by a ewer issued to Lord Whitworth as ambassador to the court of the Russian Tsar in 1710, which was sold The Partridge sale; Christie's, New York, 17 May 2006, lot 100. Mettayer was also the maker of a wine cistern of 1709 in the Untermeyer collection, another in the Hermitage Museum, St. Petersburg, of 1713 and significantly a pair of wine coolers identical to lot 48 engraved with the arms of Queen Anne issued to Speaker Hanmer together with the present lot. The wine coolers are now in the collection of Eton College.



THE BINGLEY-WALPOLE WINE-COOLERS

PROPERTY FROM COWDRAY PARK SOLD ON THE
INSTRUCTION OF THE VISCOUNT COWDRAY
AND HIS TRUSTEES

49

A PAIR OF QUEEN ANNE SILVER ROYAL AMBASSADORIAL
WINE-COOLERS OR ICE-PAIS

MARK OF LEWIS METTAYER, LONDON, 1713

Each of pail form and with two reeded female caryatid capped-handles, the circular base cast and chased with a band of foliage, the lower body with a band of waved key-pattern and foliage in relief on a matted ground, the shoulders with stylised drapery festoons on a matted ground, later engraved with the Royal arms, each marked underneath, the bases further engraved with a scratchweight '114-14' and '116-17'

8¾ in. (22.2 cm.) high
231 oz. (7,189 gr.)

The Royal arms are those King George I (r.1714-1727).

(2)

£300,000-500,000

US\$460,000-750,000

€340,000-560,000

PROVENANCE:

Granted by the Royal Warrant of Queen Anne to Robert, 1st Baron Bingley (1676-1731), as Ambassador to the Court of the King of Spain on 11 December 1713
Delivered by Lewis Mettayer to the Royal Jewel House in 1713 before 26 January
Collected from the Royal Jewel House and signed for on behalf of Lord Bingley by Humphrey Sparke on 26 January 1713
Returned to the Jewel House by Lord Bingley 2 November 1716 December 1714
Granted by the Royal Warrant of King George I to Horace Walpole (1678-1757) as Ambassador to the Court of the King of France on 14 May 1724
Collected from the Jewel House 'to new make' on 25 June 1724
Returned to the Jewel House before 16 October 1724
Collected from the Royal Jewel House and signed for on behalf of Horatio [Horace] Walpole by Peter Leheupp on 18 November 1724
Discharged to Horace Walpole by order of the Privy Seal dated 20 April 1725 and recorded in the *Jewel House Account Book* on 1 May
James Stewart Hodgson (1827-1899), The Manor House, Haslemere, Surrey
J. Stewart Hodgson; Christie's, London, 5 June 1893, lots 53 & 54 (£329 to S. J. Phillips).
Annie, Dowager Countess Cowdray (d.1932) by 1929, and then by descent.

EXHIBITED:

London, 25 Park Lane, *A Loan Exhibition of Old English Plate*, 1929, no. 342.
Toronto, The Royal Ontario Museum, *English Silver, Seven Centuries of English Domestic Silver*, 1958, no. F.16.

LITERATURE:

The Jewel House Royal Warrant Book, 1710-1731, Public Record Office Mss. IC5/109, folio 69, the grant of plate to Lord Bingley by Royal Warrant.
The Jewel House Book of Accounts and Receipts, 1702-1728, Public Record Office Mss. IC9/47, folio 222, the receipt of the ice pails.
The Jewel House Delivery Book, 1698-1731/2, Public Record Office Mss. IC9/44, folio 184, the collection of the ice pails from the Jewel House.
The Jewel House Delivery Book, 1698-1731/2, Public Record Office Mss. IC9/44, folio 185, later annotation recording the return of the majority of the plate to the Jewel House.
The Jewel House Royal Warrant Book, 1710-1731, Public Record Office Mss. IC5/109, folio 330 the grant of plate to Horace Walpole by Royal Warrant.
The Jewel House Book of Accounts and Receipts, 1702-1728, Public Record Office Mss. IC9/47, folios 221 and 223, the delivery of the ice pails to the goldsmith to "new make", and then return to the Jewel House.
The Jewel House Delivery Book, 1698-1731/2, Public Record Office Mss. IC9/44, folio 330, the collection of the ice pails from the Jewel House.
The Jewel House Royal Warrant Book, 1710-1731, Public Record Office Mss. IC5/109, folio 331, the discharge of grant of plate by Privy Seal to Horace Walpole.
A Loan Exhibition of Old English Plate, London, 1929, no. 342, pl. XLVII.







Robert Benson, 1st Baron Bingley
Courtesy of The Victoria and Albert Museum, London

ROBERT BENSON, 1ST BARON BINGLEY (1676-1731)

Baron Bingley (1676-1731) was the son of Yorkshire attorney, Robert Benson (d.1676). Benson the elder served as clerk of the peace for the West Riding of Yorkshire and held other legal appointments. On his father's death in 1676 Robert Benson the younger is thought to have inherited the bulk of his father's wealth, which is believed to have amounted to between £1,500 and £3,000. Although his mother Dorothy remarried Sir Henry Belayssé in 1680 she died in 1696 when her son was only twenty. Having been educated at Christ College, Cambridge he embarked on the Grand Tour of Europe between 1693 and 1694. His political career began in 1702 when he was elected at M.P. for Thetford, Norfolk. The next year Benson married Lady Elizabeth Finch (d.1757), daughter of Heneage Finch, 1st Earl of Aylesford (1649-1719). Benson succeeded his brother-in-law as M.P. for York in 1705, a seat he held until his elevation as Baron Bingley in 1713. He served under Lord Harley as a lord of the treasury and as chancellor of the exchequer and a privy councillor. Soon after being made a peer he was appointed as ambassador to the court of the King of Spain but he never left British shores. It was perhaps this fact that led to the return of much the ambassadorial plate to the Royal Jewel House in 1716. Following the death of Queen Anne and the accession of the Hanoverian monarchy he lost his office and held no post until just before his death when he was made treasurer to the household of King George II.

He is not only remembered as a politician but also a businessman and architect. He speculated in the South Sea Company stocks and was a director of the company's first board. As an architect he was held in high regard by his contemporaries. Edward Oakley in his 1730 *Magazine of Architecture, Perspective and Sculpture* ranked him with both Richard Boyle, Earl of Burlington (1694-1753) and Henry Herbert, 9th Earl of Pembroke (c. 1689-1750). He is thought to have advised a number of friends such as the Earl of Strafford, the Duke of Chandos and Lady Elizabeth Hastings. He designed his Yorkshire seat Bramham Park and his London house on the west side of Cavendish Square. He died at the age of fifty-five in 1731 and was buried in St Paul's Chapel, Westminster Abbey.

The grant of plate to Lord Bingley is recorded in the Jewel House Warrant Book (LC5/109) where it is noted that he was allowed 5,893ozs of white plate and 1,066ozs of gilt plate for his embassy to Spain. However, Bingley never actually left England for Spain and on 2 November 1716 it is noted that he had returned 4,913 oz. 11 dwt. of white and 704 oz. 3 dwt. of gilt plate, of the original grant, to the Jewel House.

THE FORM OF THE THE ICE PAIL OR WINE COOLER

Single or pairs of wine coolers, such as the present examples, developed towards the end of the 17th century. Before then the practise had been to cool wine bottles in large wine-cisterns which weighed 1,000 ounces or more and which rested on the floor. As the fashion to dine in more intimate numbers became fashionable the single bottle wine-cooler or ice-pail emerges, the earliest being a pair of silver gilt examples made by Mettayer's master David Willaume for the Duke of Devonshire in 1698. A pair of wine coolers, identical to the present lot, were also made by Willaume and are dated 1700 but with later arms. They were exhibited London, Christie's, *The Glory of the Goldsmith*, 1990, no. 44. Other very simialar examples are a pair, also made by Mettayer in 1713, issued to Speaker Hanmer cited above. An identical pair by the same maker were issued to Lord Methuen in 1714 and illustrated in M. Clayton, *The Collector's Dictionary of Silver and Gold of Great Britain and North America*, 1971, fig. 723. A pair of 1705 by David Willaume, from the Fitzwilliam Collection, were exhibited London, Seaford House, *Queen Charlotte's Loan Exhibition of Old Silver*, 1929, no. 455 and a pair by Willaume made for Lord Strafford circa 1710 were sold Christie's, London, 23 May 1990, lot 230.



The Hellfire Club, Dublin, Courtesy of the National Gallery of Ireland, Dublin (detail)

1713
 Indentured Plate (184)
 Deliv: unto His Excellency the L: Bringley
 - Ambassador Extra: to the King of Spain
 for the use of his table to be Return: into
 His Maj: Jewell Office upon demand
 - The Particulars of plate following
 * One Form of Candlestick - - - - - £429-15-00
 * Five of Howell's - - - - - £766-10-00
 * Six of one Dish - - - - - £655-00-00
 * One three Doren Plates - - - - - £232-03-00
 * One two Ice pails - - - - - £143-00-00
 * One two large covers - - - - -
 * One tea kettle lamp & high Stand - - - - - 2226-08-00
 * One four - - - - - 300-13-00
 Total 3000-13-00



Horatio, Walpole, 1st Baron Walpole of Wolterton
Courtesy of the National Portrait Gallery, London



King George II

HORATIO [HORACE], 1ST BARON WALPOLE OF WOLTERTON (1678-1757)

Walpole was both a diplomat and politician of note. The Walpole family had been established in Norfolk for over four centuries. Horace and his brother Sir Robert Walpole, 1st Earl of Orford (1676-1745) were born into a well established political family. Their father, the agricultural improver, Robert Walpole (1650-1700), sat as M.P. for Castle Rising, a seat his son Horace also later represented.

Horace was educated at Eton and King's College Cambridge. He was first elected as M.P. for Castle Rising in 1702. He enjoyed the patronage and support of his elder brother throughout his career. His connection with the diplomatic world commenced with his appointment as secretary to General James Stanhope in 1706. He also served under Lord Carleton and Lord Townshend. His first diplomatic posting was as a secretary to the embassy in the Hague in 1709, where he would return as British minister in 1715. In 1720, after his brother's return to power, he served as secretary to the Lord Lieutenant of Ireland and then in 1722 he returned to the Hague once more, where his direct style and plain speaking had proved particularly effective. These skills led to him being sent to Paris in 1723 and where he succeeded Sir Luke Shaub as ambassador after the latter was recalled in 1724. It was for this embassy that the present lot was issued. He remained in Paris, first as ambassador-extraordinary and then ambassador plenipotentiary until 1730 after which he became cofferer to the Royal household. In the years following he grew close to the King but lost his favour having supported an alliance with Prussia. Hostile factions within parliament pressed for the impeachment of both Horace and Sir Robert after the latter's resignation in 1742. This failed to materialize but Horace burnt many papers as a precaution. In his final years he retired to his Norfolk seat Wolterton Hall. Having petitioned for a title he was created Baron Walpole of Wolterton in 1756, less than a year before his death.

Indenture Plate

Delivered to his Excellency Horatio Walpole Esq.
Ambassador Extraordinary & Plenipotentiary to the most
Christian King the following Particulars of Plate
to be returned upon Demand. Viz

Gilt Plate

Impr ^d Twenty four Plates	473. 10. 0
It- Twelve Scooped Dishes	414. 10. 0
It- Four Ladles & four Forks	48. 5. 0
It- Eighteen spoons 18. Forks 18. knives	63. 16. 0
It- one pair knurled Salvers	70. 0. 0
Totall Gilt Plate	1070 : 1 0

White Plate

Impr ^d Forty Dishes	1783. 0. 0
It- Two Terrains & two Dishes	517. 7. 0
It- Four pair of Candelsticks & one p ^r Snuffers	279. 5. 0
It- Four Sauce Boats	91. 14. 0
It- Twelve Talls	41. 4. 0
It- Eight Servers	374. 4. 0
It- one Chocolate Pott	35. 14. 0
It- one Coffee Pott	27. 12. 0
It- Two Lamps for Spiritts	62. 7. 0
It- Two Ice Pails	231. 14. 0
It- one Agurn	465. 10. 0
It- Four Liver Dishes	197. 0. 0
It- one large Bason and two Ewers	273. 14. 0
It- Two Salt Boxes	25. 0. 0
It- Eighteen Shewers	18. 7. 0
It- Twelve Ladles	82. 0. 0
It- Two Olive Spoons	7. 19. 0
It- Two doz ⁿ knives, two doz ⁿ Spoons 2 doz ⁿ Forks	167. 17. 0
It- Two Casters	52. 3. 0
It- Four Cruett Tops 4 Cruett glasses & 2 mustard glasses	14. 16. 0
It- Two Cruett Frames, 2 mustard Barrels & 2 spoons	109. 10. 0

18. It- Four dozⁿ of Scooped Plates

Peter Schuyff for his
Excy Horatio Walpole Esq^r
1060. 0. 0

Carried to folio
(271)

Totall White Plate

5917. 17. 0

Peter Schuyff for his
Excy Horatio Walpole Esq^r

THE LEINSTER ROYAL EWERS



James Fitzgerald, 20th Earl of Kildare, 1st Duke of Leinster
Courtesy of the Trustees of the Goodwood Collection/Bridgeman Art Gallery

THE PROPERTY OF A NOBLEMAN

50

A PAIR OF GEORGE II SILVER EWERS

MARK OF JOHN HUGH LE SAGE, LONDON, 1748

Each helmet-shaped on a circular foot with gadrooned border, the body applied with a reeded band, with a moulded rim and leaf-capped scroll handle, engraved with Royal Arms, each marked near rim, the bases further engraved with scratchweights 'No. 1:75.14' and 'No. 2:76.14'

17 in. (43 cm.) high

150 oz. (4,687 gr.)

The Royal arms are those of King George II (1683-1760).

(2)

£120,000-180,000

US\$190,000-270,000

€140,000-200,000

PROVENANCE:

Presumably given to James Fitzgerald, Earl of Kildare and Duke of Leinster (1722-1773), then by descent to Gerald Fitzgerald, 8th Duke of Leinster (1914-2004)

His Grace the Duke of Leinster, Sotheby's, London, May 3, 1984, lot 76.

A Gentleman; Christie's New York, 24 October 2002, lot 283.

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 97.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, pp. 134-135.





Earl of Kildare
Living Plate

These are to signify unto your Lordship His Majestys
Pleasure that you provide and Deliver to the Right Hon^{ble} the
Earl of Kildare the Quantity of One Hundred and Thirty Ounces
of Gold Plate as a Gift from His Majesty at the Christening of his
Child to be made into such Vessels and after such Fashion as his
Lordship shall direct And for so doing this shall be your Lordships
Warrant *Given* under my hand this 4th day of April 1748.
in the Twenty first Year of His Majestys Reign

To the Right Hon^{ble} the Lord Viscount
Glenorchy Master of His Majestys Jewell
Office and in his absence to the rest of
the Officers

This Warrant will amount unto
Seventy five pounds or thereabouts
£75. D. Yardley

Grafton

Let this Warrant be executed
Whitehall Treasury Chambers
10th May 1748.

H. Pelham
G. Lyttelton
J. Campbell

Stratford Spencer *These* are to signify unto your Lordship His Majestys pleasure
Mess^{rs} Scutcheon that you provide and deliver to Stratford Spencer Messinger in
Extraordinary to His Majestys an Escutcheon after the same
manner and Fashion as the rest of the Messengers And for
so doing this shall be your Lordships Warrant *Given* under
my hand this 7th day of May 1748.

To the Right Hon^{ble} the Lord Viscount
Glenorchy Master of His Majestys
Jewell Office and in his absence to the
rest of the Officers

Grafton

JAMES, 20TH EARL OF KILDARE, 1ST DUKE OF LEINSTER (1722-1773)

Lord Kildare succeeded his father in 1744. Prior to his father's death he had been on the Grand Tour and had entered politics as M.P. for Athy in the Irish parliament. He made an advantageous marriage to one of the beautiful daughters of the Duke of Richmond. Although her parents had opposed the marriage to an Irish peer it was a happy one and Emily was to give birth to nineteen children. The duke, as he became in 1766, was very active in whig politics and always maintained a great interest in military matters. He had offered to raise an regiment of infantrymen to opposed the Jacobite rebellion had it spread across the Irish Sea. He later created the Royal Irish Militia in 1760 having been made Master of the Ordnance in 1758. His is remembered for his strong opposition to the King's Viceroy in Ireland, Lionel, 1st Duke of Dorset, whom he criticised at length in correspondence he sent to the King in 1753. He completed his father's works at Carton and also built a large house on Kildare Street in Dublin to the designs of the architect Richard Castle. The house was eventually sold by the family in 1815 and after a number of uses now serves as the parliament house of the Irish State.

These ewers, engraved with the Royal arms and made by the Royal goldsmith John Hugh Le Sage were most probably a personal gift to Lord Kildare, perhaps following his marriage to Lady Emily Lennox, the daughter of Charles, 2nd Duke of Richmond (1701-1750), in 1747. The duke was Lord of the Bedchamber to both King George I and King George II and Lady Emily was the goddaughter of the king. On her christening the king had given her a silver cup and cover, which is referred to by the 4th Duke in his history of the family *The Earls of Kildare and their Ancestors*, 1858, p. 297 and was exhibited London, Christie's, *op. cit.*, 1989, no. 66. Similarly the Earl and his new countess asked the king to be godfather to their first son and heir George, Earl of Offaly (1748-1765). The warrant for the King's christening gift can be found in *The Jewel House Warrant Book 1732-1762*, Public Record Office Mss LC5/110, folio 216. It reads;

"These [letters] are to signify unto your Lordship His Majestys Pleasure that you provide and Deliver to the Right Honable, the Earl of Kildare the Quantity of One Hundred and Thirty Ounces of Gilt Plate as a Gift from Your Majesty at the Christening of his Child to be made into such vessels and this shall be your Lordships Warrant. Given under my hand this 4th day of April 1748 in the Twenty first Year of His Majestys Reign." The warrant was to amount to "seventy five pounds or there abouts".

It has previously been thought that the warrant for 130 ounces of gilt plate had been used to fashion the 150 ounces of silver, the ewers offered here, the cost of the gilding allowing for the greater weight of silver. Further research shows that the warrant for the 130 ounces of gilt plate was fulfilled to the letter with the delivery to the Jewel House on 23 June 1748 under 'Xting Plate to the Earl of Kildare, Itm Rec'd one large gilt Cup and cover 130 oz. at 11 shillings and 6 pence per ounce } £74. 17s. 0d'. The cup was collected from the Jewel House on 15 July 1748, being signed for by an Edward Sedgwick on behalf of the Lord Kildare.

JOHN HUGH LE SAGE

As Subordinate Goldsmith to the King John Hugh Le Sage was the maker of much of the Royal plate, indeed he was the goldsmith who has fashioned the King's christening present to Lady Emily Lennox mentioned above. Other Royal pieces by him are a tea-table or large salver made as part of the Indenture Plate used by Lord Tweeddale as Secretary of State for Scotland (see Christie's, New York, 23 October 2000, lot 460), a cup and cover from the same commission, (see Sotheby's, London, 29 November 2006, lot 73) and an extensive dinner service for the 2nd Earl of Stair's embassy to the Hague in 1742. There are numerous references to him in the Goldsmith entries in the day book of the Jewel House [Public Record Office Mss. LC9/45] - for example on 14 September 1748 he was sent from St. James's Palace three silver tables and six stands, sixteen looking glass frames, sixteen various wall sconces and a quantity of fire-dogs and andirons, all for repair.



King George II

The Royal Warrant for the christening cup for the Earl of Kildare's son
Courtesy of the National Archives UK

THE WESTMINSTER WANSTEAD TABLE

THE PROPERTY OF THE TRUSTEES OF THE FOURTH DUKE
OF WESTMINSTER 1964 SETTLEMENT

51

A GEORGE II GILTWOOD SIDE TABLE

ALMOST CERTAINLY DESIGNED BY WILLIAM KENT, CIRCA 1730

The shaped rectangular *verde antico* top above a ribbon and flowerhead, foliate and fluted frieze centred by a shell and hung with acanthus clasps and oak leaf swags, on foliate, guilloche and scale-carved S-scroll supports above a gadrooned and foliate plinth, regilt, the plinth restored, the marble original but re-shaped (see below)

34 in. (87 cm.) high; 69 in. (175 cm.) wide; 31½ in. (80 cm.) deep

£70,000-100,000

US\$110,000-150,000

€79,000-110,000

PROVENANCE:

Almost certainly commissioned around 1730 by Sir Richard Child, created Earl Tylney of Castlemaine in 1731 (d. 1743) for Wanstead House, Essex, and thence by descent at Wanstead through his nephew

Sir James Long, Bt. (d. 1794) to his daughter

Catherine (d. 1825), who in 1812 married the Hon. William Pole Tylney-Long-Wellesley, later 4th Earl of Mornington (d. 1857) until

Sold by Mr. Robins, Wanstead house sale, 10 June 1822 and 31 following days, sixteenth day's sale, 1 July, lot 27 or 28 to Mr. Killick or Mr. Payne respectively.

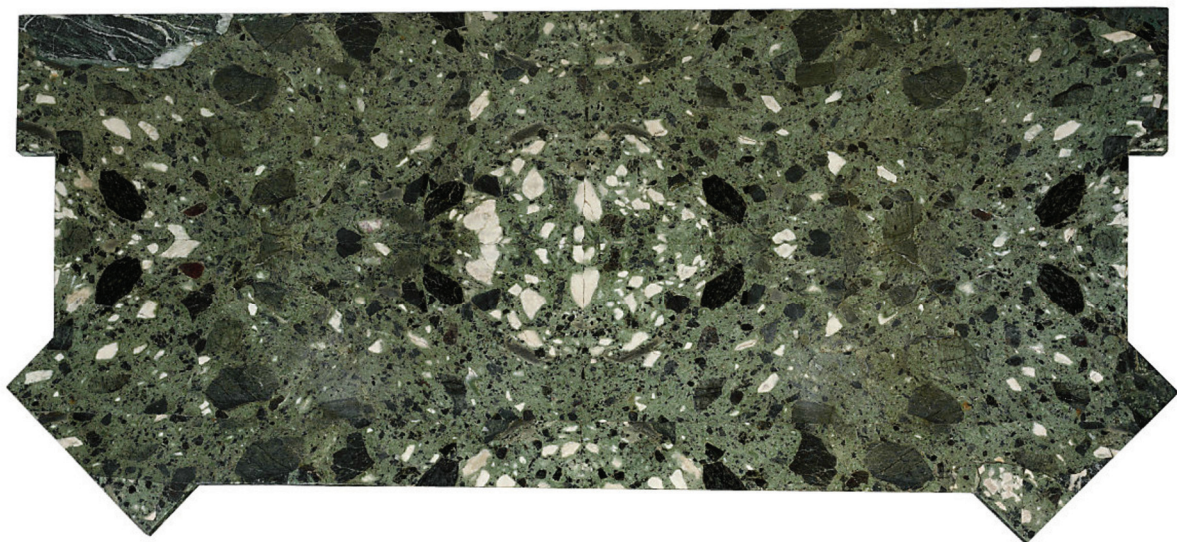
Acquired by Richard Grosvenor, Viscount Belgrave, Earl Grosvenor, and 2nd Marquess of Westminster (d. 1869) for Eaton Hall, Cheshire and thence by descent.

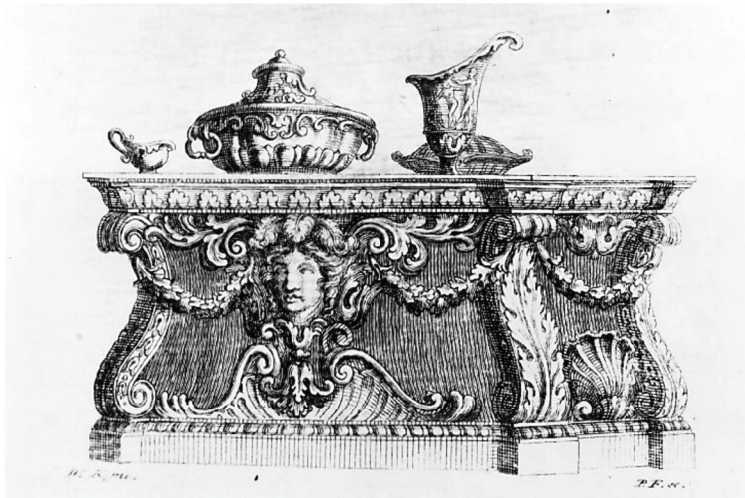
LITERATURE:

Mr. Robins' sale catalogue, *An Inventory of the Household Furniture, Linen, China, Glass, Books, Wines and Effects of the Late Sir James Tylney Long Bart. Deceased at Wanstead House in the County of Essex appraised Feb'y 23 1795 & Following Days*, the side tables listed in the Grand Saloon.

Inventory of Eaton Hall, 1885. 'Main Hall Gallery and Landing from Ebury Rooms to Grand Stairs', '1st Floor West', private collection, Ms. EV 951, listed in the 'Main Hall Gallery and Landing from the Ebury Rooms to Grand Stairs'.

An INVENTORY and VALUATION of THE CONTENTS of the MANSION (EATON HALL) (exclusive of the Pictures, Silver and Books) EATON HALL, CHESTER. Made for purposes of INSURANCE by direction of HIS GRACE THE DUKE OF WESTMINSTER, by Frank Partridge, 26 King Street, St James's Square London dated 1928, private collection, Ms. EV 1452, listed in the Ball Room.





The related design by William Kent

THE DESIGN

The golden framed side table is conceived in the George II 'Roman' fashion promoted by Richard Boyle, 3rd Earl of Burlington (d.1753) and designed by his protégé the Rome-trained artist, architect and illustrator William Kent (d.1748), appointed Master Carpenter to George II's Architectural Board of Works in 1726.

Its antique fluted frieze is centred by a 'shell' badge of the nature deity Venus and hung with Roman acanthus foliage, while the foliate, imbricated and guilloché-enriched volutes issue swags of Jupiter's sacred oak leaves, a combination of features closely associated with the work of Kent. The pattern relates to Kent's original drawing which was published in Alexander Pope's translation of Homer's *Odyssey* in 1725. Similar tables associated with Kent include a pair formerly in Queen Caroline's Drawing Room at Kensington Palace (see David Watkin, *The Royal Interiors of Regency England*, London, 1984, p.67), four further tables originally commissioned by the Countess of Suffolk, mistress of George II, for the Great Room at Marble Hill, Twickenham (see Julius Bryant, *London's Country House Collections*, London, 1993, p.70, pl.1.), and another formerly at Devonshire House, London (see Margaret Jourdain, *The Work of William Kent*, London, 1948, pp. 84 and 173).

The table also bears comparison with those supplied around 1732 by Kent for Sir Robert Walpole's Norfolk mansion Houghton Hall, Norfolk, the designs for which were subsequently published in John Vardy's *Some Designs of Mr Inigo Jones and Mr William Kent*, 1744, pl.41.





Wanstead House, Essex

WILLIAM KENT AT WANSTEAD

The present lot was among the furnishings commissioned by Richard Child, Earl Tylney of Castlemaine (1679-1743) to furnish his newly built Roman-style villa at Wanstead, Essex. Tylney had commissioned the Scottish architect Colen Campbell (d. 1729) to design a magnificent Palladian mansion to replace an earlier house. Planned to rival Blenheim Palace, the vast house featured in the first edition of Campbell's *Vitruvius Britannicus*, 1715, and was described in *A New History of Essex*, 1769, as 'one of the noblest houses in England. The magnificence of having four state-chambers, with complete apartments to them, are superior to anything of the kind in Houghton, Holkham, Blenheim, or Wilton'.

The interiors at Wanstead were designed by William Kent (d. 1748), the foremost classical architect and furniture designer of the day and protégé of Richard Boyle, 3rd Earl of Burlington. Kent's work at Wanstead included the magnificent Drawing Room of 1731, the year in which Child was created Earl Tylney; here Kent's painted ceiling evoked the poets' history of banqueting Gods and love's triumph, a scheme which recalls his 1720s ceiling for the King's Kensington Palace Saloon/Drawing Room, which interpreted classical scenes from Ovid's *Metamorphoses*. Kent also designed the complementary suite of furniture comprising at least four 'love seats' or settees and five variously-sized stools with scrolled acanthus-wrapped and scaled supports and oak leaf swags. One of these was sold anonymously Christie's, London, The Collector of Collections, 24 April, 2008, lot 340 (£162,500 including premium).



A stool from Wanstead House by William Kent
sold Christie's, London 24 April 2008



The Tylney Family in the Saloon at Wanstead House, dated 1740 by Joseph Francis Nollekens
Fairfax House, York

The present table features in the painting by Joseph Francis Nollekens (1702-1748), *The Tylney Family in the Saloon at Wanstead House* (1740), now in the collection of Fairfax House, York. The Kent table with a marble slab top, presumably one of a pair, is depicted beneath an arched niche in the wall of the Saloon, the room filled with the Tylney family gathered around a card-game, providing an insight into the way in which a room such as this would have been used in the Georgian period: for family entertainment and recreation, and intimate socializing with friends.

The furnishings at Wanstead included no fewer than seventeen side tables very much in the Kentian manner. These were listed in *An Inventory of the Household Furniture, Linen, China, Glass, Books, Wines and Effects of the late Sir James Tylney Long Bart. Deceased at Wanstead House in the County of Essex appraised Feb'y 23 1795 & Following Days*, and include in the Grand Saloon a pair of side tables corresponding with that depicted by Nollekens. These tables in turn correspond exactly with the 1822 *Catalogue of the Magnificent and Costly Furniture of the Princely Mansion Wanstead House*, a sale conducted by Mr. Robins over 31 days from 10 June. On the sixteenth day of the sale, Monday 1 July, Robins offered the contents of the Grand Saloon and the description of lot 27, 'A GRAND SQUARE VERD ANTIQUE SIDE TABLE, on a superb massive carved and gilt frame, with Grecian scroll truss supports, tastefully decorated with festoons of oak-leaves and acorns, shell and scroll ornaments in the centre, on deep moulded plinth, 5.feet.9 by 2.feet.5' matches the present table. The following lot was its pair and they were bought by Messrs. Payne and Killick respectively.

A SUPERB ANTIQUE PARISIAN BUHL AND TORTOISE-SHELL.

Commode,

With two Drawers, and beautiful verd antique top, in brass moulded frame, on scroll French legs, with costly massive chased and gilt winged angel Figures, and ornaments, lion's paw, and twisted shell feet, locks, key, handles, &c. 4-feet-3 by 2-feet-1

27 A GRAND SQUARE VERD ANTIQUE SIDE TABLE, on a superb massive carved and gilt frame, with Grecian scroll truss supports, tastefully decorated with festoons of oak-leaves and acorns, shell and scroll ornaments in the centre, on deep moulded plinth, 5-feet-9 by 2-feet-5

28 A DIITTO, to correspond

29 A pair of beautiful ornamental rich chased or-moulu Crocodile Girandoles, with scroll branches for two lights each, and leaf sconces, each side fireplace

30 A SPLENDID RARE ANTIQUE RAISED ORIENTAL JAPAN SIX-LEAF FOLDING SCREEN, superbly finished in costly gilt landscapes and figures, with border round ditto, on each side, 7-feet-1 high, opens 11-feet

31 A pair of gilt Bell Ropes, and carved and gilt tassels ornaments

32 Three holland spring Blinds, lines and tassels

33 An elegant 40-inch polished steel front scroll end Stafford Grate, with opike, top bar, and handsome chased plated vases each side, on square moulded pedestals, complete

The Wanstead House sale catalogue, June 1822

The history of the table immediately following the sale is not certain. Mr. Payne's occupation is not known while Killick is possibly the Richard Killick, appraiser of Marylebone listed in *The Post-Office London Directory*, 1835, p.310, who was almost certainly acting on behalf of a client, purchasing fifteen lots in total. The table must subsequently have been acquired by Richard Grosvenor, Viscount Belgrave, Earl Grosvenor, and 2nd Marquess of Westminster (d.1869) for Eaton Hall, Cheshire. It is almost certainly the table listed in the 1885 inventory in the Main Hall Gallery and Landing from the Ebury Rooms to Grand Stairs as '1 5-9 Marble top table with ornamental Gilt swags foliage & frieze on rich carved stand' and again in 1928 in the Ball Room as 'A gilt side table by William Kent, 69 in. wide'. It was subsequently photographed by *Country Life* in 1932 (unpublished) in the Waterhouse Hall Ballroom though at this time the base had been altered.

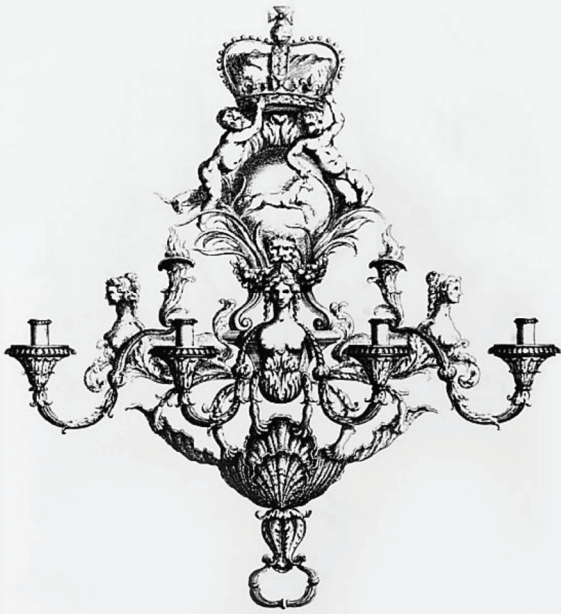
THE 1992 RESTORATION

The photographs of the table at Eaton Hall show it with a rectangular marble top which, in typical Kentian fashion, did not correspond to the shape of the frieze, the scrolled supports raised on end plinths rather than the solid platform illustrated in Nollekens painting. In 1992 it underwent restoration under the direction of W. Thomas, which involved the reshaping of the marble top, the front 'ears' formed from the excess marble cut away from the sides and the back edge trimmed of excess, and the repair and rejoining of the base to return it to original size and shape. At the same time modern oil gilding was removed to reveal the original preparation which was then repaired, regilded and toned.

Visit www.christies.com for additional information on this lot.



The Ballroom, Eaton Hall, Cheshire, 1932
Courtesy of Country Life Picture Library



THE GIVENCHY ROYAL HANOVER CHANDELIER



Hubert de Givenchy's Salon Vert, Hotel d'Orrouer, Paris



A GERMAN SILVER EIGHT-LIGHT CHANDELIER

BY BALTHASAR FRIEDRICH BEHRENS, HANOVER, DELIVERED 13 SEPTEMBER 1736, DESIGNED BY THE KING'S ARCHITECT WILLIAM KENT

With acanthus ring handle and openwork acanthus calyx *cul-de-lamp* and central fluted vase-shaped standard, flanked by four acanthus-wrapped sphinx, on two acanthus and lion's paw supports, with torch cornucopia, with eight scroll branches with vase-shaped wax pans and spool-shaped sockets, the central shaped standard applied above with massive floral garlands and lion masks, rising to central orb applied twice with the horse of Hanover and two putti rising from rushes, with Royal crown, orb, cross and silvered ring above, drilled for electricity, *numbered and lettered B*, with later French control marks, with central iron rod

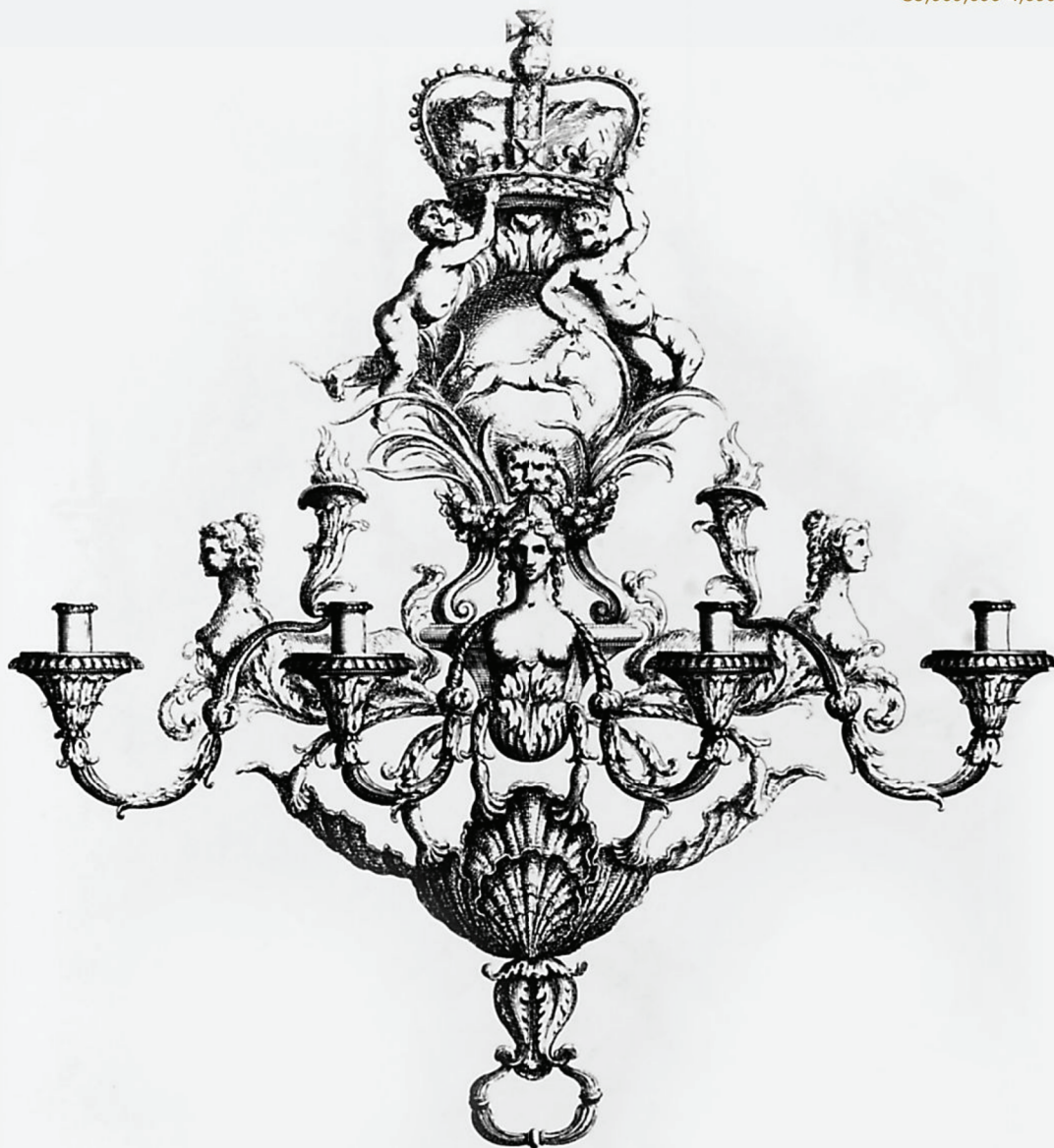
46 in. (117 cm.) high

approximate gross weight 1,672 oz. (52,000 gr.)

£2,600,000-3,600,000

US\$4,000,000-5,400,000

€3,000,000-4,000,000







The Ball Room, Windsor Castle, from 'Royal Residences', engraved by Thomas Sutherland (b.1785), pub. by William Henry Pyne (1769-1843), 1817 (aquatint) by Wild, Charles (1781-1835), Courtesy of Private Collection/ The Stapleton Collection/ The Bridgeman Art Library

PROVENANCE:

Commissioned by King George II of Great Britain and Elector of Hanover (r.1727-1760) for his palace in Hanover, and then by descent to his son King George III, King of Great Britain and Elector of Hanover until 1814 and then King of Hanover (r.1760-1820), and then by descent to King George IV of Great Britain and Hanover (r.1820-1830) and then by descent to his son King William IV of Great Britain and Hanover (r.1830-1837) and then by descent to his brother Prince Ernest Augustus of Great Britain, 1st Duke of Cumberland and King of Hanover (r.1837-1851) and then by descent to his son King George V of Hanover, 2nd Duke of Cumberland (r.1851-1866, d. 1878) and then by descent to his son Crown Prince Ernest Augustus of Hanover, 3rd Duke of Cumberland (1845-1923) and then by descent to his son Prince Ernest Augustus, Duke of Brunswick-Lüneburg (1887-1953), sold privately in 1924

Hubert de Givenchy, the Salon Vert, hôtel d'Orrouer, Paris

Exceptionnel Mobilier Français, Objets d'Art et Orfèvrerie appartenant à M. Hubert de Givenchy; Christie's, Monaco, 4 December 1994, lot 95.

EXHIBITED:

Versailles, The Chateau de Versailles, *Quand Versailles était meublé d'argent*, 2008, cat. no. 61.

LITERATURE:

John Vardy, ed., *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, plate 'Chandelier for the King'.

British Library Mss. ADD. 42227, The Inventory of Silver of the Royal and Electoral Court, Hanover, 1747 entitled 'Complete Inventory of the Court Silver, comprising all his Royal Majesty our most gracious lords utensils of Gold and Silver, at present in the Royal and Electoral Silver Chamber at Hanover From the Inventory of 1728, the Additional Inventory of 1730 and the Inventory of the year 1739, Brought together and made with the additions and alterations to Midsummer 1747, by the Grand Court Commissary Friedrich August Bartels, Hanover', p. 65, pp. 217-234. The weight of chandelier B is given as 209 lbs. [sic.] 5¼ lot, correctly transcribed as 209 marks 5¼ lot (ie. 1,572 troy ounces).

'Their Majesties Fête at Windsor Castle', *The Gentleman's Magazine*, 1805, vol. 1, pp. 262-264.

W. H. Pyne, *History of the Royal Residences*, 1816-1819, vol. I, aquatint plates from watercolours by C. Wild, the five chandeliers.

W. W. Watts, 'Silver Chandeliers made for George II', *The Connoisseur*, vol. 100, November, 1937, pp. 232-234 (two of the set).

C. Oman, 'Silver Designs by William Kent', *Apollo*, 1972, pp. 22-23.

D. Watkin, *The Royal Interiors of Regency England*, London, 1984, pp. 18, 22-23, the Wild watercolours reproduced.

M. I. Wilson, *William Kent: Architect, Designer, Painter, Gardener, 1685-1748*, London, 1984, p. 236, pl. 97.

J. Larmouth, 'Le Grand Manner of le Grand Hubert', *Town and Country*, December, 1991, pp. 164-5.

L. B. Podos, *A Reflection of Taste: the Silver Chandelier executed for George II at Herrenhausen after a design by William Kent*, unpublished thesis, 1992, pl. 82.

E. M. Alcom, 'The Hanover Chandelier', *Christie's International Magazine*, October/November, 1993, pp. 24-27.

E. M. Alcom, 'A Chandelier for the King', William Kent, George II, and Hanover', *The Burlington Magazine*, January 1997, no. 1126, vol. 139, pp. 39-43.

J. Cornforth, *Early Georgian Interiors*, New Haven and London, 2004, p. 137.

J. Roberts ed., *George III & Queen Charlotte, Patronage, Collecting and Court Taste*, London, 2004, p. 142.

C. Aminjon ed., *Quand Versailles était meublé d'argent*, Versailles-Paris, 2008, pp. 166-167, figs. 163 and 164.

King George II of Great Britain,
Elector of Hanover
(r.1727-1760)



Caroline
of Ansbach
(d.1737)

Frederick,
Prince of Wales
(d.1751)

Augusta
of Saxe-Gotha
(d.1772)

King George III of Great Britain,
Elector and later King of Hanover
(r.1760-1820)



Charlotte of Mecklenburg-Strelitz
(d.1818)



King George IV
of Great Britain
and Hanover
(r.1820-1830)



King William IV
of Great Britain
and Hanover
(r.1830-1837)

Prince Edward
Duke of Kent
(d.1820)

Victoria
of Saxe-Coburg
Saalfeld
(d.1861)

Queen Victoria
(r.1837-1901)



Ernest Augustus,
King of Hanover
Duke of Cumberland
(r.1837-1851)

Courtesy of the National
Portrait Gallery, London



George V,
King of Hanover
Duke of Cumberland
(1851-1866,
d.1878)



Ernest Augustus,
Crown Prince
of Hanover
Duke of Cumberland
(1845-1923)



Ernest Augustus,
Prince of Hanover-
Duke of Brunswick
(1887-1953)



William Kent, the King's Architect

KENT AND THE ROYAL COURT

Kent's work for his patron at Burlington House in the early 1720s drew the attention of the King and it was Kent, rather than the King's painter Sir James Thornhill (1675/6-1734) who was given the commission to decorate the newly created rooms at Kensington. He started with a bold architectural scheme in the Cupola Room and later completed a number of further apartments between 1722 and 1727. Other commissions followed at Houghton for Sir Robert Walpole, at Raynham Hall, Norfolk and at Stowe, Buckinghamshire. He also worked extensively for Burlington at Chiswick Villa. It would be inevitable that Burlington's passion for architecture would influence Kent and his patron's request that he edit *The Designs of Inigo Jones with some Additional Designs* in 1724 was to be the catalyst that would propel Kent into a wider field of architecture and design. It was published in 1727. He had drawn up some designs for the arrangement of furniture of pictures and furniture at Houghton in 1725. He had been appointed master carpenter in 1726 and surveyor and inspector of paintings in the Royal palaces in 1728. He later also became master mason and deputy surveyor of the King's works. In 1732 he designed the Prince of Wales' State Barge and a masquerade from the prince in the previous year. In 1734 he created the decorations for the celebration of the marriage of Princess Anne, the Princess Royal, daughter of the King. His knowledge of the arts, both painting and architecture was well established. His reputation at court was almost unassailable.

Several of his silver designs were realised and a number of the pieces still survive. Perhaps closest in date to the chandelier is the Pelham gold cup. Its entry in the silversmith George Wickes' *Gentleman's Ledger*. It was made for Colonel Pelham and is illustrated in J. Hayward 'The Pelham Gold Cup', *The Connoisseur*, July 1969, p. 163. Later pieces include the horse-head handled tureens conceived for Lord Montford also by Wickes and dated 1745, the centerpiece made for Frederick, Prince of Wales in the same year, which remains in the Royal Collection and a further piece made by Wickes in 1745 - a mug made for Charles Hanbury-Williams. There is also a number of candlesticks which draw their inspiration from the Kent drawings for candlesticks by Paul Crespin and Augustine Le Sage. These two designs were later adapted and sent to Hanover for the set of girandoles also created by Behrens for the Hanoverian court and first delivered in 1737 (see over).

WILLIAM KENT (BAPTISED. 1686-1748)

William Kent, or Cant as he was baptised, was the son of William Cant of Bridlington, Yorkshire, a joiner of some standing and wealth. It is thought that he probably attended the local grammar school. John Harris, in Kent's entry in *The Dictionary of National Biography*, questions the traditional story suggested by George Vertue that Kent was apprenticed to a local coach painter. However, it was during his early years in Bridlington that he met and was taken up by his two earliest patrons, Sir William Wentworth of Bretton Park and Sir Richard Osbaldeston of Hunmanby Hall. It was almost certainly through their connections that Kent, as he now called himself, sailed at the age of twenty-five to Italy in the company of the young antiquary and art collector William Talman (1677-1726) and virtuoso Daniel Lock in 1709. Kent was to remain in Italy for the next ten years traveling from Leghorn to Pisa, Florence, Lucca and then Rome. Kent entered the studio Guiseppe Chiari (1654-1727) in order to study to be a painter. He would have copied many works of the great masters such as Raphael, Reni and others. He achieved some success and was awarded a silver medal by the Pope in 1713 for his drawing of the miracle of St. Andrea Avellino.

It was while studying in Rome that Kent was to meet the young aristocrat and patron of the arts Richard Boyle, 3rd Earl of Burlington (1694-1753). It was Burlington's friendship and his promotion of Kent as a painter, architect and designer that was to establish him firmly at the centre of the latest fashion, both at Court and amongst the aristocracy. They returned to England in November 1719 and by January of the next year Kent was well established in the household of Lord Burlington.

Kent was renowned for his easy manner and apolitical views. People held his friendly demeanor and un-sycophantic opinions in high regards. He had a witty side which was often realized in amusing touches to his works. Even the acerbic poet Alexander Pope (1688-1744) was softened by his charms as evidenced by the lighthearted manner in which he would tease him in the letters they exchanged.

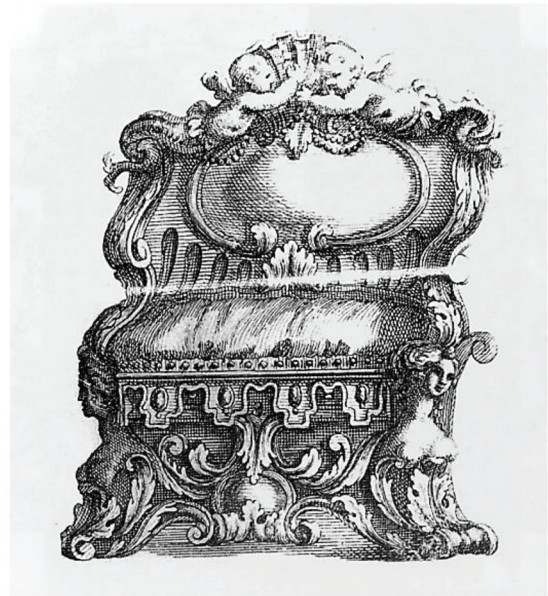


Design for "A Gold Cup for Colonel Pelham" by Kent from John Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, London, 1744

Behrens' chandelier closely follows the Kent design. He made some necessary changes to give strength to the form, most significantly the central baluster shaft which extends the height of the chandelier and provides support for the branches and all the decorative elements. This was not the only change. Charles Oman in his 1972 *Apollo* article 'Silver Designs by William Kent', 1972, pp. 22-23 was unaware of the existence of the chandeliers as he comments "We may be sure that the *Chandelier for the King* would not have been carried out unaltered. The engraving shows a seven branch chandelier with a shield charged with a galloping horse and surmounted by a Royal crown. George II was not all at art-conscious, but would not have overlooked a rendering of the arms of Hanover in which the white horse was shown galloping in the wrong direction and the shield was surmounted by a crown instead of an electoral bonnet!". The direction of the galloping Horse of Hanover was not surprisingly corrected by Behrens, assuming the error was not an engravers mistake at the time of publication. The use of the British Royal crown is interesting, especially as the chandeliers were intended for the Electorate of Hanover. It is possible that the combination of the Royal crown of Great Britain held aloft above the White Horse of Hanover represent the dominions of the King in order of precedence, with the United Kingdom of Great Britain and Ireland above the Electorate of Hanover as recorded in the style used by King George II as 'King of Great Britain, France and Ireland, Duke of Brunswick-Lüneburg, Elector of Hanover, Defender of the Faith'. They signified the authority of the King in his absence from the Electorate.

The design vocabulary used by Kent draws on his study of Palladio and classical forms. The cornucopia, sphinxes, lion's masks, acanthus foliage and shells are all decorative motifs employed by Kent in his work at Kensington Place in the early 1720s. There is a certain Italian baroque exuberance present in the design for the chandelier which no doubt was the product of Kent's time in Rome. It has been suggested by Michael Wilson, *op. cit.*, p. 236 that he may have been influenced by the Sicilian architect and stage designer Filippo Juvarra (1678-1736) who came from a family of silversmiths. Kent may well have met him and admired his works while in Rome. Juvarra's Antamoro Chapel in the Church of San Girolamo della Carità was completed by 1710. Also his designs for heraldic shields had been published in 1711 as *Raccolta di varie targhe fatte da professori primarii di Roma*. A number of his designs for silver are preserved in the collection of the Museo Civico, Turin. Interestingly Juvarra was in London after working on the King of Portugal's palace at Mafra in 1720. Indeed Juvarra dedicated an album to Lord Burlington in 1729 which is now in the collection of the Royal Institute of British Architects (exhibited Nottingham University Gallery, *Apollo of the Arts: Lord Burlington and his Circle*, 1973, no. 17). John Cornforth, *op. cit.*, 2004, p. 139 also proposed the designs of the Italian silversmith Giovanni Giardini as a possible influence, engravings of his drawings having been published in *Disegni Diversi inventati e delineati da Giovanni Giardini* in 1714.

Many of the motifs employed by Kent in the chandelier design are present in his works at Kensington Palace completed for the King's father King George I and also in the engraved vignettes he created for Alexander Pope's translation of Homer's *Odyssey* published in 1725. The use of a sphinx emerging from acanthus foliage is used by Kent in the frames of the subsidiary panels on the ceiling of the King's Gallery in Kensington Palace and as a support for the "Venus" throne in Pope's *Odyssey*, perhaps in a similar manner to the 'Four large sphynx stands for tables' that Gumley and Moore delivered to Kensington Palace for Kent's Cupola Room in 1723 (J. Cornforth, *op. cit.*, 2004, p. 148). Putti similar to those beneath the Royal crown on the chandelier also feature of the King's Gallery ceiling. They reach up to support cartouches and panels. Cornucopias adorn the spandrels. In 1728 cornucopias appear once more in the frieze of the Marble Parlour at Houghton Hall, Norfolk, Kent's great commission from the Prime Minister Sir Robert Walpole. Notably they are twinned with representations of Italian silver vessels. Kent almost certainly takes inspiration for the branches from C. de Moelder's 1694 publication *Ornaments* which promotes the style of Jean Berain.



"Venus" throne design by Kent from Pope's translation of Homer's *Odyssey*

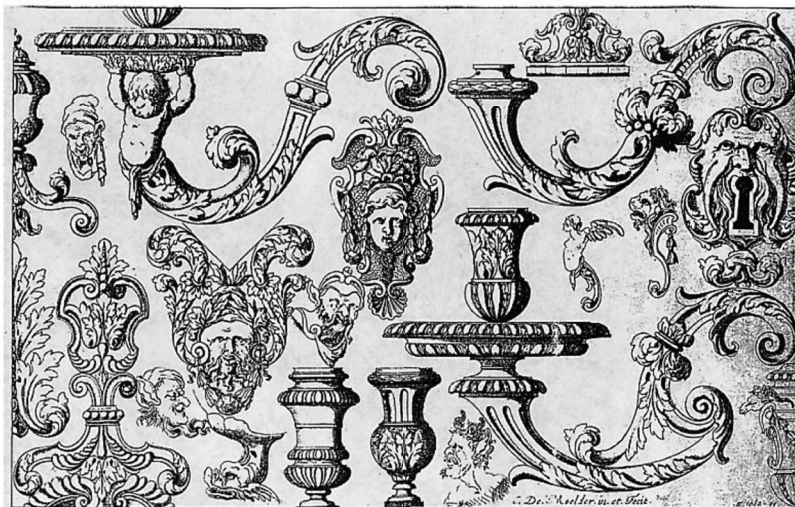
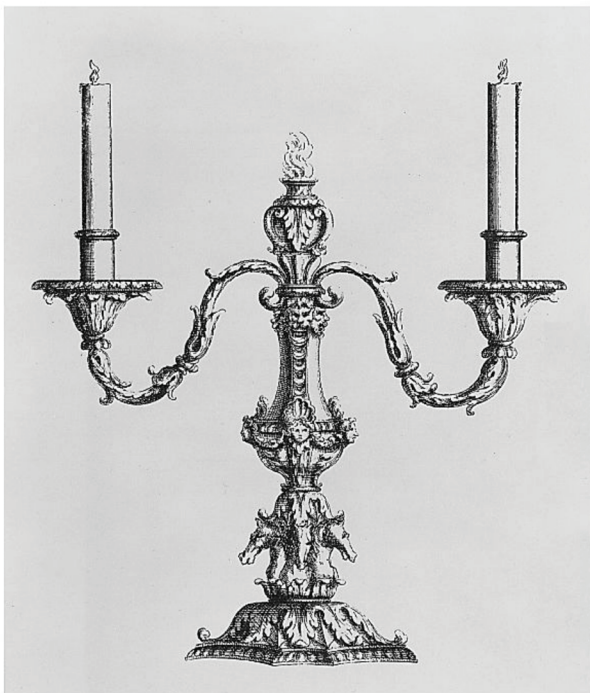
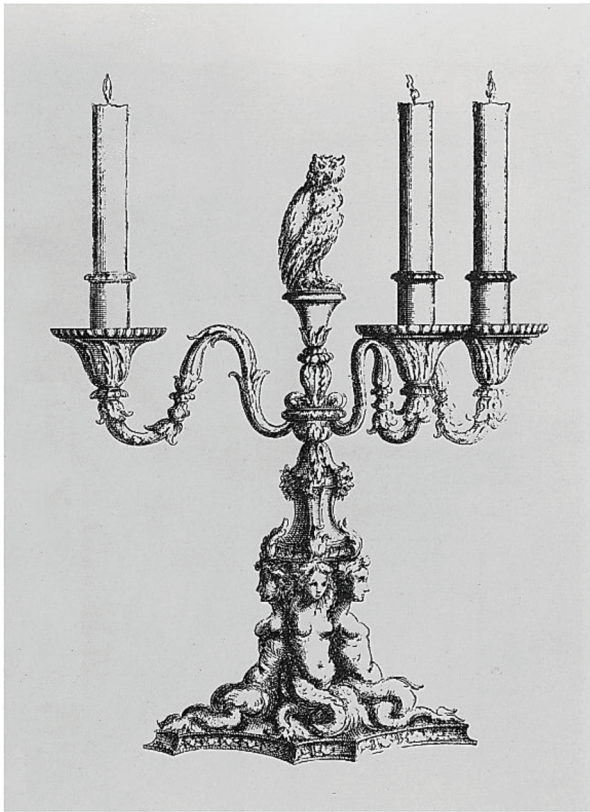


Plate of designs from C. de Moelder's *Ornaments*, 1694



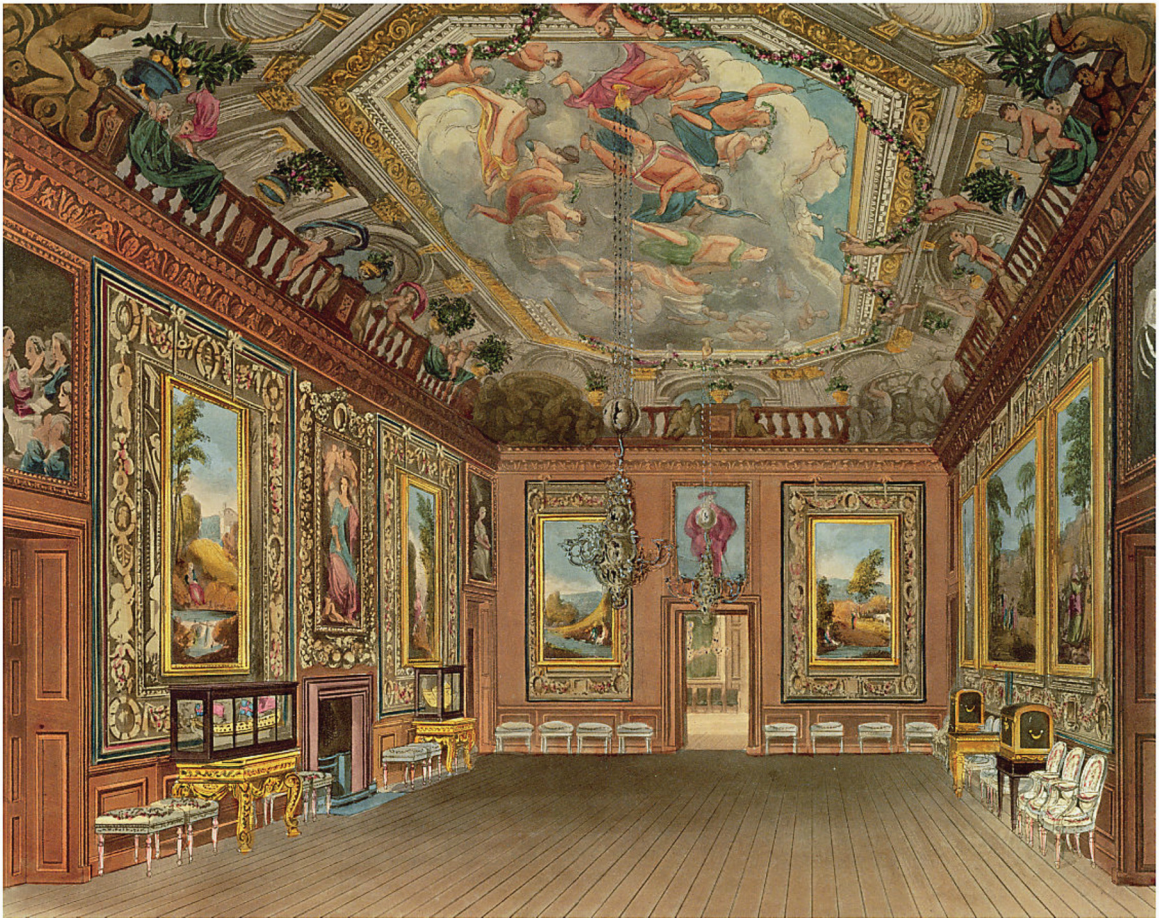
'Candlesticks for the King' by Kent from John Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, London, 1744.

BALTHASAR FRIEDRICH BEHRENS (1701-1760) AND THE COMMISSION

Behrens served as *munzguardin* to the Royal Mint on Hanover a post previously held by Conrad Hermann Mundt, whose widow Behrens married in 1728. Mundt had worked for King George I although much of the more elaborate plate was produced in London, an exception was the magnificent wine fountain and cistern made by Lewin Dedek of Celle, circa 1710, sold Christie's, New York, 23 October 2000, lot 486. Behrens' name appears in the Hanover Inventory, *op. cit.*, p.201-202 in December 1735 for repairing damaged silver and the Ahlden chandelier. The contract for the chandelier commission was signed by Behrens on 20 January 1736 at a rate of six *mariegroschen per loth*. As security for the silver he was to receive from the Jewel House Behrens offered all his worldly possessions. The contract stated that the chandeliers were to be made 'after the carved wooden model provided' and that they were to the finish 'before the feast of St. John'. The silver sent to Behrens was made up of plate taken from the Royal vault which was either worn out from use or broken. Records list a salver, a wine fountain and cistern, pastry dishes, a night lamp and stand, one hundred and twenty plates and dishes, a spittoon, further plates and dishes, tea kettles, a chamber pot, a standish (inkstand), five keys and a warming stand [E. Alcorn, *op. cit.*, 1993, p. 26]. The Court Marshall was exceedingly cautious and wanted to prevent any of the worn out article being sold, therefore the keepers of the royal silver and the court commissary personally supervised the melting in the royal bake house. During the melting a sample was taken, assayed and the test then locked in the Royal Silver Chamber. 'The purity of the silver used for the chandeliers was recorded as 'a few grains purer than 18 carats' and 'the leaf work twisted round the branches is 22 carat silver as being more ductile', Hanover Inventory, *op. cit.*, p. 54. Behrens delivered the chandeliers, listed in the later Hanover inventories as A and B on 13 September 1736, when they were weighed and checked, a mere eight months after the signing of the contract. The account of payment was settled on 21 September. The silver was tested for purity against the sample taken from the old silver melted in the Bake House.

The King had been in Hanover since May of 1736 so he would have been able to see the completed chandeliers in person. They obviously pleased him for within three weeks Behrens was commissioned to provide a further three. He was sent 364 pounds of silver. The completed chandeliers were delivered on the 6, 16 and 27 of November 1737. Behrens subsequently complained to the Office of the Grand Marshall that he has been forced to supply 127 thalers of silver himself, the silver sent by the Oberhofmarschall von Reden having been of insufficient quantity. The claim was dismissed following the assaying and weighing of all five of the chandeliers. The tests listed in the Hanover Inventory were very detailed and account for the numerous assay scrapes found on the present lot. The samples 'as much as he need for the cupel test' were divided into four, one given to the Behrens for his record and three sent to the Master of the Royal Mint. The disagreement did not prevent von Reden commissioning further girandoles, a pair having been ordered in February of that year, to 'the design sent from England' by Baron von Hattorf [c.1675-1737], the Hanoverian Privy Councillor at St. James's. It would appear the design was a combination of the two drawing for candlesticks published by Vardy after Kent 1744 as mentioned above. Two of the girandoles were offered at Christie's Geneva, 14 May 1996, lot 191. The base of the stems are formed by four adorsed mermaids or mer-nymphs, first used by Kent in his design for a 'Venus Fountain' in Pope's *Odyssey*. The stems, which are taller than those in the designs, follow the faceted baluster form of one and have similar branches. The central finial is formed from a flaming cornucopia reminiscent of those supported by the sphinxes on the chandeliers. In all twelve were made. Behrens went on to supply the court with a set of twelve double lipped sauceboats, and twenty-four candlesticks 'of the new English style', examples of both are now in the collection of the Museum of Fine Arts, Boston.





The Queen's Drawing Room, Windsor Castle, from 'Royal Residences', engraved by Thomas Sutherland (b.1785), pub. by William Henry Pyne (1769-1843), 1816 (aquatint) by Wild, Charles (1781-1835), Courtesy of Private Collection/ The Stapleton Collection/ The Bridgeman Art Library

THE HISTORY OF THE CHANDELIERS

The chandeliers were commissioned by King George II at a time when his interest in the Electorate of Hanover was on the rise. On his visit in 1735 he had met and fallen for the wife of Gottlieb Adam von Wallmoden [d. 1752], Oberhauptmann of Calenberg. Amalie von Wallmoden (1704-1765). She became the king's mistress. Following the death of the Queen in 1737 von Wallmoden came to England in June 1738. She was divorced from her husband in 1740 and was created Countess of Yarmouth by the King in the same year. It was perhaps more than just a coincidence that the king commissioned new silver for his Hanoverian palaces, anticipating more frequent visits to the electorate. The chandeliers have historically thought to have been designed for the palace of Herrenhausen. It had begun life as the summer residence of the Dukes of Brunswick-Lüneburg and its famous garden survives to this day. Some remodeling had been under taken by the Dowager Electress Sophie (1630-1714) and it was essentially a building of her creation. However, Eleanor Alcorn in her *Burlington Magazine*, *op. cit.*, pp. 42-43 suggests the Rittersaal of the Leineschloss in Hanover was more likely as the intended location for the chandeliers. She cites a contemporary description of the celebrations associated with the marriage by proxy of Princess Louisa (1724-1751), youngest daughter of King George II to Frederick, Crown Prince of Denmark (1723-1766) which were held in Hanover in November 1743. The account published in E. F. von Malortie 'Die Vermählung der Prinzessin Louise von Grossbritannien und Hanover

mit dem Kronprinzen von Denmark am 10 November 1743', *Beiträge zur Geschichte des Braunschweig-Lüneburgischen hausses und hofes*, 1860, vol. 1, p. 41 described how 'The Rittersaal was set up as a banquet room, with a dais in front of the chimney flanked by silver gueridons bearing silver girandoles. Above, the five silver chandeliers were lit. Under the canopy stood an armchair for the King, to the right a side chair for the Duke of Cumberland, and to the left, two side chairs for Princess Louise and Princess Marie of Hesse.' There were nine other chandeliers in the Hanover inventory, however the Kent set are the only matching set of five. Moreover much of the Leineschloss had been destroyed by fire in 1741 and the silver chandeliers are amongst the contents of eight crates of furnishings removed from the Rittersaal after the fire. An 1866 photograph of the Rittersaal shows five chains hanging from the five ceiling vaults.

Having survived the Leineschloss fire the possibility that Napoleon might loot the Royal Plate of Hanover led King George II to send much of the silver and silver gilt to London. It was sent by way of St. Petersburg and was displayed in Windsor Castle where the chandeliers were painted *in situ* in the Queen's Drawing Room and the Ballroom by C. Wild, published by William Henry Pyne (1769-1843) in his *The History of the Royal Residences*, first printed in 1819. The Hanoverian plate together with the British Royal silver was the centerpiece of 'Their Majestie's Grand Fete at Windsor Castle', as described in *The Gentleman's Magazine* for 1805.



The Leineschloss, Hanover, circa 1900.



Schloss zu Herrenhausen, Hanover, Courtesy of Library of Congress



The Library, Anglesey Abbey, Cambridgeshire, Courtesy of the Country Life Picture Library

'This evening their Majesties gave a most magnificent entertainment at Windsor Castle. It has been in contemplation since they first went to reside in the Castle: when his Majesty was determined to have what is generally termed among good old English customs, a house warming; and, to give it in the grandeur of a King, we assert that the expenditure cannot have cost less than 50,000l. It may truly be said that it was his Majesties fête; for, everything was done by the direction, and under the superintendence [sic.], of his Majesty.' The assembled guests admired the new works and the wealth of riches brought from Hanover. Much comment was made of silver on show throughout the castle. 'The whole service of plate displayed this night was supposed to be the most magnificent in Europe. Messrs Hancock and Shepherd have been employed for a considerable time past hanging the silver chandeliers from Hanover'. The chandeliers returned to Hanover once the threat posed by Napoleon's forces had passed.

On the death of King William IV in 1836 the thrones of Great Britain and Hanover were separated after almost one hundred and twenty three years. Under the German Salic law of succession the throne of Hanover could only be held by a male monarch. Therefore Queen Victoria, the daughter of King William IV's brother, the Duke of Kent, was barred from the throne of Hanover. The throne went instead to her eldest surviving uncle Prince Ernest Augustus, Duke of Cumberland and King of Hanover (r.1837-1851). His son King George V of Hanover (r.1851-1866, d.1878) succeeded him but was deposed during the Seven Weeks War in 1866. Although Hanover was sacked by Prussian troops the Royal plate survived in a bricked up vault hidden by piles of lime rubble. The King and his family left for Austria.

King George V's son revived the title of Duke of Cumberland and, deprived of the throne of Hanover, lived in exile at Gmunden in Austria where he built a country house. Towards the end of his life he was negotiating the sale of much of the Royal Hanoverian silver, including the chandeliers. A report in *The Times* on 21 June 1923 entitled 'The Cumberland Silver' comments that 'Nothing has been settled about the Cumberland silver. The Duke has apparently asked for tenders, and several groups of dealers are negotiating on the subject, each of them as quietly as possible, for even part of the collection would be regarded as a great prize'. The duke died on 14 November of the same year and on the 20 November Crichton Brothers opened their exhibition of *The Cumberland Silver*. The chandeliers were bought after the Duke's death from his son who was styled Duke of Brunswick-Lüneberg on 25 September 1924. They do not appear to have been part of the silver purchased by Gluckselig or Crichton Brothers and are thought to have been sold privately to Elkan Silberman in 1924. Two of the chandeliers appeared in an article in the *Connoisseur* in 1937, W. W. Waits, op. cit., vol. 100, November, 1937, pp. 232-234, possibly owned by Crichton Brothers. These are probably the pair which were bought by Lord Fairhaven and now hang at his house Anglesey Abbey, Cambridgeshire, now owned by the National Trust. A third chandelier now in the collection of the Museum of Fine Arts Boston was perhaps owned by the dealer Duveen and entered an American private collection. It was bought from the Parisian dealer Kraemer et Cie in 1985. The present chandelier was purchased by Hubert de Givenchy from Kraemer for the Salon Vert in the hôtel d'Orrouer and it has been in a private collection since its sale in 1994. The fifth chandelier's location is currently not known.

END OF SALE



IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignee that is secured solely by consigned property. Such property is identified in the catalogue with the symbol \ast next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue."

ALL DIMENSIONS ARE APPROXIMATE

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

PROPERTY INCORPORATING MATERIALS FROM

ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol \sim in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date / inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date / inscription/stamp is not by the artist or manufacturer.

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

OBJECTS OF VERTU

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks. Descriptions of the metals conform with the Hallmarking Act 1973.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

ARMS

Lot 32 is sold under section 58(2) of the UK Firearms Act 1968, to be held as a curiosity or ornament. No firearms licence is required in the UK. Non-UK purchasers should check the relevant requirements for export from the UK and import into their country of residence, and any other licensing or registration requirements that might apply to their purchase, before bidding. This firearm should not be considered as safe to use in its current condition. It is recommended that it is stripped, cleaned and thoroughly examined by a qualified gunsmith before firing.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7752 3137 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7752 3137 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington).

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7752 3137 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer. Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1272 10.

Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms is +44 (0) 20 7752 3138.

The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3138. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions).

Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT

Please direct all inquiries to King Street Tel: +44 (0) 20 7752 3138

Fax: +44 (0) 20 7752 3138

Fax: +44 (0) 20 7752 3143

VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium

*

VAT payable at 5.00% on hammer price and at 20% on the buyer's premium

Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

‡ Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with * or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggred lots, Christie's are disallowed by HMCE from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUIRE")

If a lot is affected by this right it will be identified with the symbol **℞** next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
1.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7752 3137 or via

ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Stared and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggred lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7752 3137 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol * next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol I next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington



EDGAR DEGAS (1834-1917)

Avant l'entrée en scène (Deux Danseuses) - signed 'Degas' (lower left)
pastel and charcoal on tracing paper · 23 x 13 in. (58.7 x 33 cm.) · Executed circa 1888
£4,000,000-6,000,000

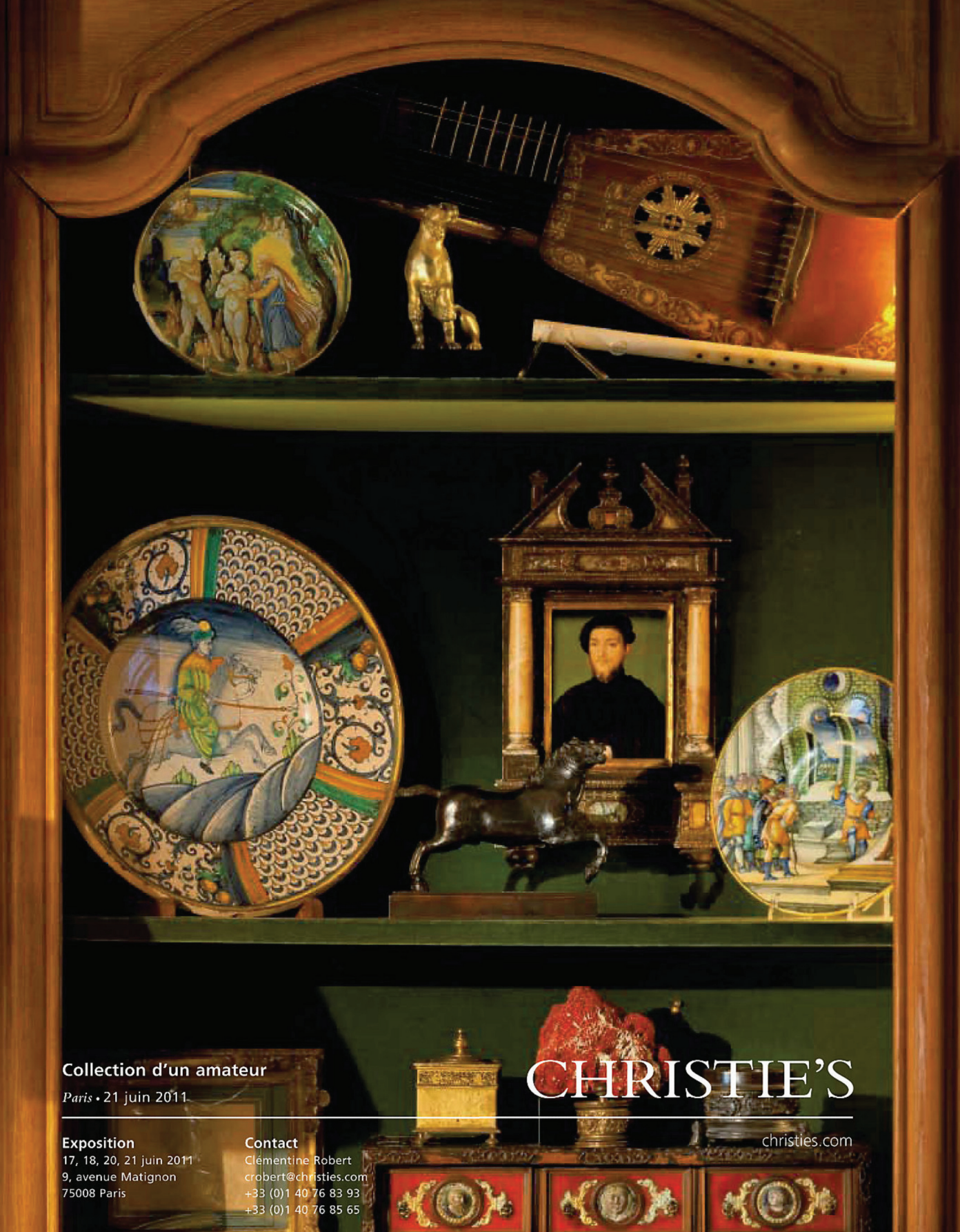
Impressionist & Modern Art Evening Sale
King Street • 21 June 2011

CHRISTIE'S

Viewing
12-21 June

Enquiries
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Collection d'un amateur

Paris • 21 juin 2011

Exposition

17, 18, 20, 21 juin 2011
9, avenue Matignon
75008 Paris

Contact

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PROPERTY FROM COWDRAY PARK
THOMAS GAINSBOROUGH, R.A. (Sudbury 1727–1788 London)
Portrait of Miss Read, later Mrs. William Villebois · oil on canvas · 89 x 58 in. (226 x 147 cm.)
£4,000,000–6,000,000



Old Master & British Paintings

London · 5 July 2011

Property from Cowdray Park and Dunecht also to be offered:

The Exceptional Sale 2011 · London · 7 July

The Cowdray Sale ·

At Cowdray Park, West Sussex · 13, 14 & 15 September

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Viewing
1–5 July

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THE COWDRAY SALE

A THREE DAY COUNTRY HOUSE SALE



The Cowdray Sale

Works of Art from Cowdray Park and Dunecht House

Comprising: Old Master and British pictures, Furniture and Works of Art, Silver, Ceramics, Chinese Works of Art, Clocks, Books, Carpets and Textiles

At Cowdray Park, West Sussex • 13, 14 & 15 September

Viewing
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Property from Cowdray Park also to be offered
Old Master and British Pictures • London • 5 July
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THE EXCEPTIONAL SALE 2011

THURSDAY 7 JULY 2011 AT 7.00 PM
8 King Street, St. James's, London SW1Y 6QT
CODE NAME: TOP
SALE NUMBER: 8033

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (ie: UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (ie: UK£32,000, 35,000, 38,000)
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above UK£200,000	at auctioneer's discretion

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CHRISTIE'S LONDON

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

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If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

AML 9/9/08

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